

GQ Style

THE DEFINITIVE GUIDE TO MEN'S FASHION

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GENTLEMEN'S QUARTERLY • SPRING/SUMMER

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**7 LOCAL
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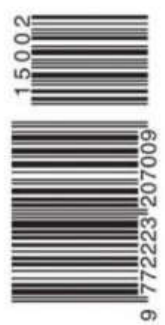
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Bailey's
BURBERRY
A digital
revolution

FACES OF
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**THE NEW
NORMAL**
STARRING
Shaun
Ross
Winnie
Harlow
and
Sanele
Xaba

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OF THINGS
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HUGO
HUGO BOSS

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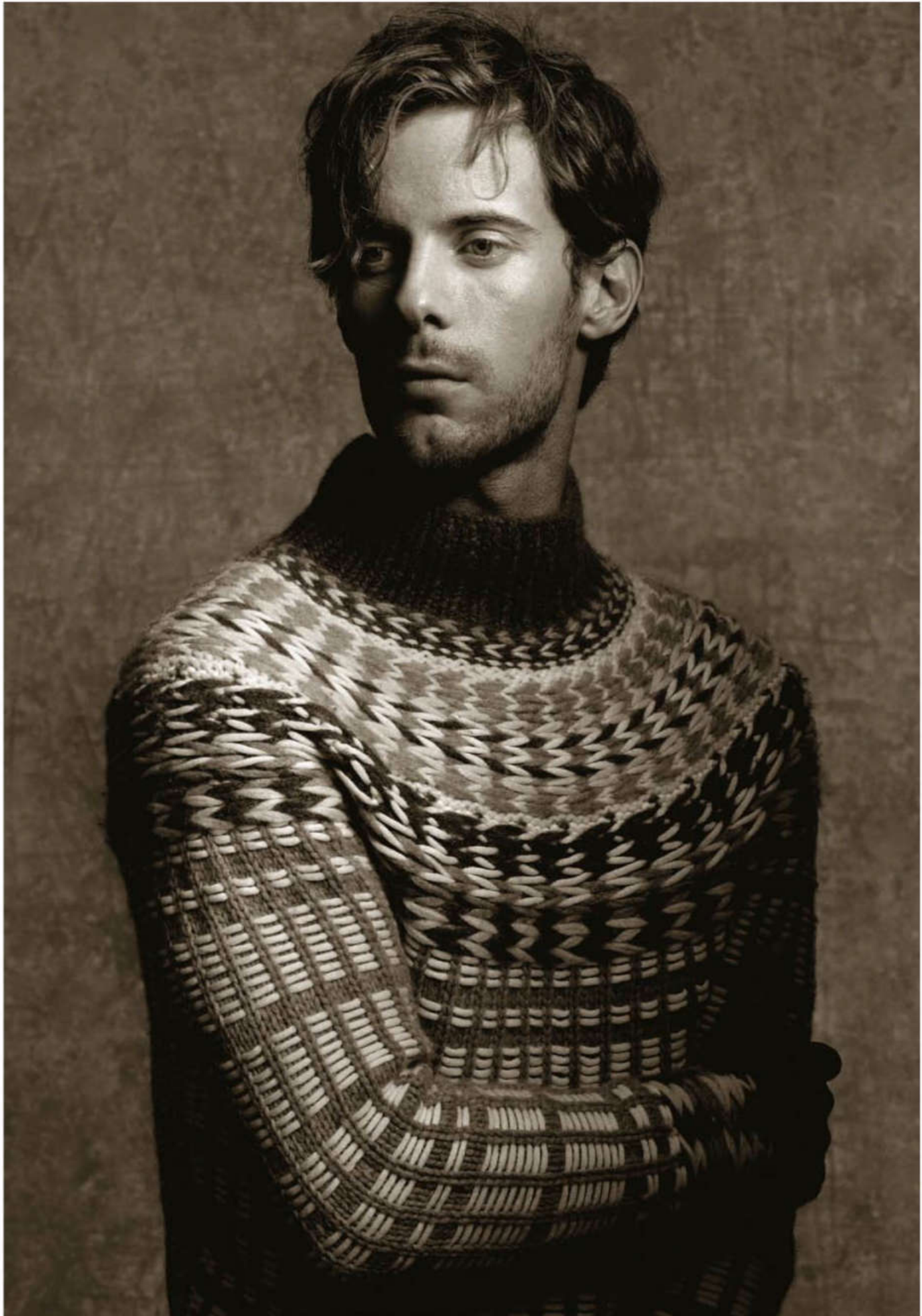
Photography by
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Asherson at One League.
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Salie. Fashion Interns: Nicky
Damata, Aaron Lynch. Models:
Toyin at Ice and Chris at Boss

From left:
Toyin wears **Woolworths**
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One British legend salutes another

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Editor's Letter



What's in Store

W

hen was the last time you actually phoned for a cab? Or took a photo without a social media platform in mind? We've been living in the digital age for decades – but now technology has reformed

how we behave, ushering in a new wave of convenience and individualism. And though the internet is filled with overnight 'experts', truly knowledgeable new voices are earning their power: with the 'like' and 'follow' buttons as our ballot boxes, we continuously vote in – and vote out – a culture and fashion meritocracy. In this issue, we celebrate seven South African menswear icons who are combining their technical expertise, influential personal style and social media dexterity to reshape the entire industry in every aspect – from design and marketing to show production, photography and commentary (p46).

And as our view towards style influencers has widened, the very structure of what's considered mainstream is being reimagined. Leaving behind conformity and primitive, binary interpretations of diversity, fashion's new muses are more unique, yet more relatable and more representative of society, in all its shapes and colours, than ever before (p58).

Few fashion houses understand how tech integration alters our behaviour better than Burberry. The label has rolled out chip-embedded garments and is the first fashion house to launch a channel on Apple Music – all under the guidance of Christopher Bailey, Burberry's creative director and CEO, who details what's necessary to helm a design-focused company in 2015 (p112).

The future is made tangible through our exploration of the trends worth embracing (page 25), and looks that take our devotion to updated, considered silhouettes a step forward (p74), with a renewed focus on luxurious, bold statements that merge today's dynamic energy (p104) with increased versatility (p116). Add how-to guides and an exploration into tech-infused fabrics (p130), and it becomes clear: your future starts right now.

Enjoy the issue,
The GQ Style Team

FROM LEFT: FASHION DIRECTOR Michael Beaumont Cooper, FASHION ASSISTANT Lay-lah Salie, FASHION FEATURES EDITOR Jason Alexander Basson, MANAGING EDITOR Colleen Goosen, CREATIVE DIRECTOR Aiden Steenkamp, EDITOR-IN-CHIEF Craig Tyson, GROOMING EDITOR Paul Sephton, EDITOR Nkosiyati Khumalo, SENIOR DESIGNER Quasim Gamiet, COPY EDITOR Nick Corbett and JUNIOR DESIGNER Cheswin Roman

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Vol.

Scott Dadich

WIRED MAGAZINE EDITOR-IN-CHIEF

Dadich's work with Condé Nast has been recognised with more than 100 American design and editorial awards from numerous prestigious organisations. In this issue, he profiles Burberry's creative director and recent CEO, Christopher Bailey.



Aiden Steenkamp

CREATIVE DIRECTOR

Aiden's editorial journey has taken him from Senior Designer at Glamour to Creative Director for GQ and GQ Style – a position he achieved eight years into his 10-year-plan. From concepts and production to design and even styling, he has been at the helm of giving GQ its superior visual identity. With a wide range of talents – and even wider shoulders – Aiden departs this month to explore further creative ventures. All of us here at GQ wish him well.



Stefano Moro Van Wyk

PHOTOGRAPHER

Milanese photographer Stefano Moro Van Wyk has worked with Ermenegildo Zegna, Dolce & Gabbana, Gianfranco Ferré and Valentino. He currently owns an Italian gelateria in Cape Town with his partner, where he spends his free time.



Harold David

PHOTOGRAPHER

Born in America, David originally trained as an actor at the Lee Strasberg Theatre Institute and Acting Studio in New York. It's to this training that he attributes his ability to connect with his subjects through his photographs.



Debra Roets

PHOTOGRAPHER

For this photographer, her art form is not only about capturing the moment, but being in the moment. She describes the instant before taking a shot as 'a time when all thought stands still'.



Jenna Bruwer

WRITER

Having worked as Fashion Editor for GQ South Africa for four years, Jenna swapped a great job for a better one selling wine for her family estate. She regularly travels around the world, seeing where the fashionable people hang out.



James R Sanders

WRITER

James R Sanders is a freelance fashion writer and stylist based in New York. Some of his published credits include: *Vogue Italia*, *Glamour*, *L'Officiel*, and *The Huffington Post*.

As a celebrity stylist, Sanders specialises in iconic Hollywood glam.



Travys Owen

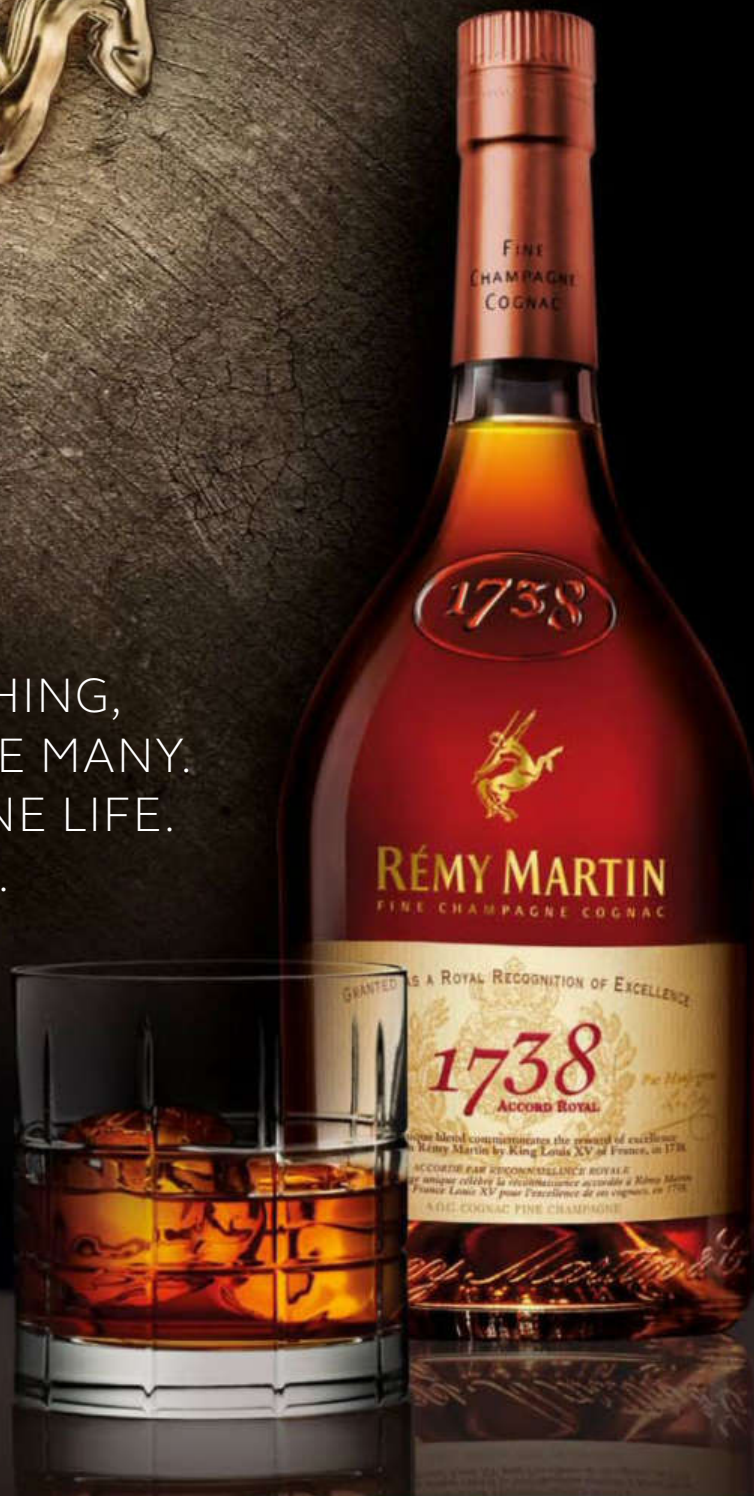
PHOTOGRAPHER

Travys Owen is a South African-born photographer and filmmaker based in Cape Town. With a background in graphic design, Owen composes his images with an incredible attention to detail that shows in his style.



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Fashion #GQStyleZA

Think you're ahead of the fashion curve? Not until you tune into GQ.co.za's Fashion section, where we bring you all the latest campaigns, sneaker drops as well as news and developments in the local and international fashion industry.

Grooming #GQBodyZA

An ear bud and a can of deodorant won't get you very far in life, but our online grooming station will. Trim back on all your misconceptions and get clued up on hair care, skin regimes, products and our famous guide to men's fragrances, where you can learn about base notes, top accents and when to wear your scents.



Spotted #GQSpotsZA

Need a style revamp? Learn from the pros at GQ Spotted, where we share our candid snaps of celebrity gentlemen, pavement stylists, fashion week front-rowers and many more. Keep your eyes open for all the social snaps of all the high-rollers at GQ Best-Dressed – coming soon.

Advice #GQTipsZA

Tap into our online vault of knowledge for a higher-education in style – everything from folding scarves to pressing shirts and learning how to dress appropriately for your age.

GQ Buzz

Join the inner circle by subscribing to our gentleman's letter and get weekly breakdowns of trending content, fashion giveaways and opportunities to interact with GQ.



Photography #GQPicsZA

So you're a fan of a glossy eight-page fashion spread, are you? Good news! The style doesn't stop on our back page. Head over to GQ.co.za's Photography section for more fashion and conceptual shoots from local and international contributors.

Runway #GQRampZA

Want an all-access pass to fashion weeks? Sit front row with us at GQ Runway to get a scoop on all the latest men's fashion hitting the ramps around the world. Get your tweet triggers ready, because next up is SA Fashion Week.

EYE ON THE PRIZE

We've given away suits, bottles, booze, trips, tickets and tech – and we're not about to stop. Enter our competitions at **GQ.co.za**.



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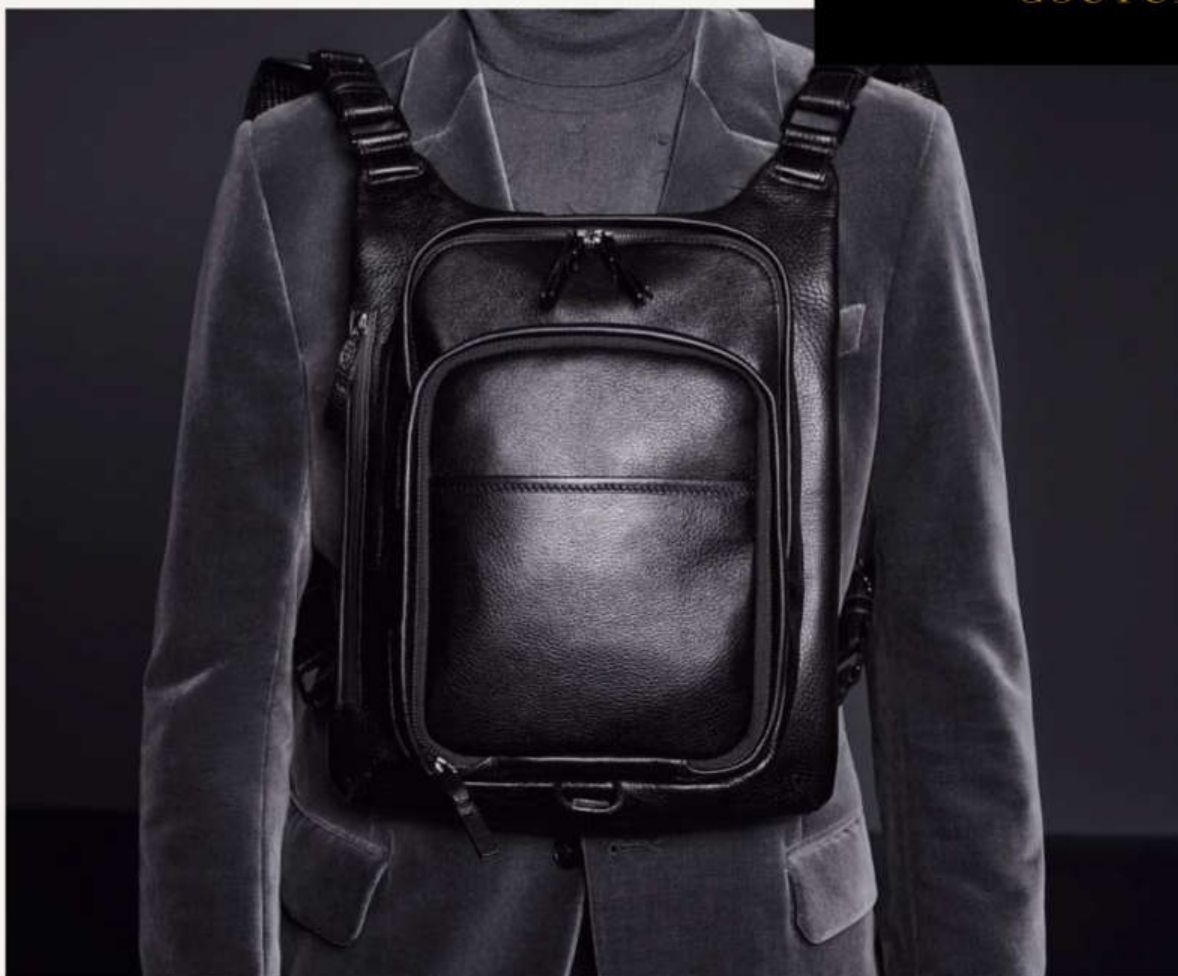


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Ermenegildo Zegna
COUTURE



Mood



Future Forward

‘The future belongs to those who prepare for it today.’ – *Malcolm X*

The future is already here. From integrated lifestyle tech to innovative fabric design, the fashion of today embodies the progress of modern civilisation.

Perhaps the most exciting aspect of this is its seamless integration into our lives. This is key because the ease with which we interact with technology is echoed in the casual attitude and relaxed silhouettes of the designs coming down the runways, as well as in the cross-occasional wearability of these new styles. Even formal wear is seeing the advent of colour, texture and print that may have previously been reserved for sportswear and high fashion. Already, smartwatches have begun to resemble classic timepieces, and performance textiles have made a dramatic crossover into denim and other branches of menswear. Of course, this hybridity in design doesn't end with mere

functionality. On the runway and in the highest echelons of couture – where, for the first time, men have a presence – there is a heightened blend of aesthetic styles, bringing exciting crossovers from east to west, military into workwear, outdoor into indoor, and the continued mixing of high and masstige brands.

In short, the male dress code is gone. While many of the more traditional institutions still exist in formal menswear, there are no more formalised ideas of propriety in men's fashion. This carries through to the types of men on which we model our fashion and, in many senses, the notion of what being a man means in contemporary popular culture. Whether black, white or albino; male or transgender; smart, casual or sporty, it's all beautiful. The past echoes, the future beckons. The question is, will you move forward with the times or remain a memory of the past? ■

WORDS BY JASON ALEXANDER BASSON. ILLUSTRATION BY QUASIM GAMIET

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Trends



The Vine Intervention

Let your wardrobe bloom with prints beyond the garden variety

Should men wear florals? What does it say about them? News flash! Florals are among the highest-selling prints in men's fashion. Why? Well, it's scientific really – the birds and the bees always know where to find the nectar.

The last few years have seen men's fashion embark on a wide tangent through the botanical world. From leaf prints, to macro and micro florals, exotic and classic autumnal colours, men have woken up and smelled the roses.

So what's next? Let's just say it's not just about the flower anymore, but also about the twig, leaf, branch, vine and fruit. Today's print is taking in the whole scene, putting nature at the forefront of the trend.

You'll also see the occasional twist, veering away from the emphasis on florals as an isolated detail, and rather using the outline of a floral shape to create a new print, much in the way paisley is used, that draws the attention back to the colour combination and texture of the fabric. ■

Ruald Rheeder suit R4 999. **Geri** shirt R2 950. **Ray-Ban** at Luxottica sunglasses R1 540. **Kurt Geiger** shoes R1 895.

The Time is Stripe

Fashion's most serious motif gets a facelift

Pinstripes have never really been out of fashion, but that's also because they've never really been regarded as 'fashion' to begin with. This is mostly due to the fact that the pattern is among the most dated and conservative corporate motifs out there, reserved almost entirely (with the exception of baseball) for business attire.

Over the past decade, as men's business suiting has re-entered the world of fashion, and as the print wound up on the runway by mere virtue of tradition, we have been seeing unexpected expressions of the pinstripe.

Now, the pattern is back like it's never been seen before – as a high-fashion statement – and is working its way into sportswear, leisure, luxury and avant-garde fashion. From Tiger of Sweden through to Givenchy, Haider Ackermann and Bottega Veneta, stripes are this season's it print. ■

Tiger of Sweden blazer R9 299.
Topman T-shirt R229.
Ruald Rheeder trousers R1 599.
Zara Man sneakers R499



RetroSuperFuture at
101 Designs sunglasses R2 799



G-Star Raw sweater R1 799



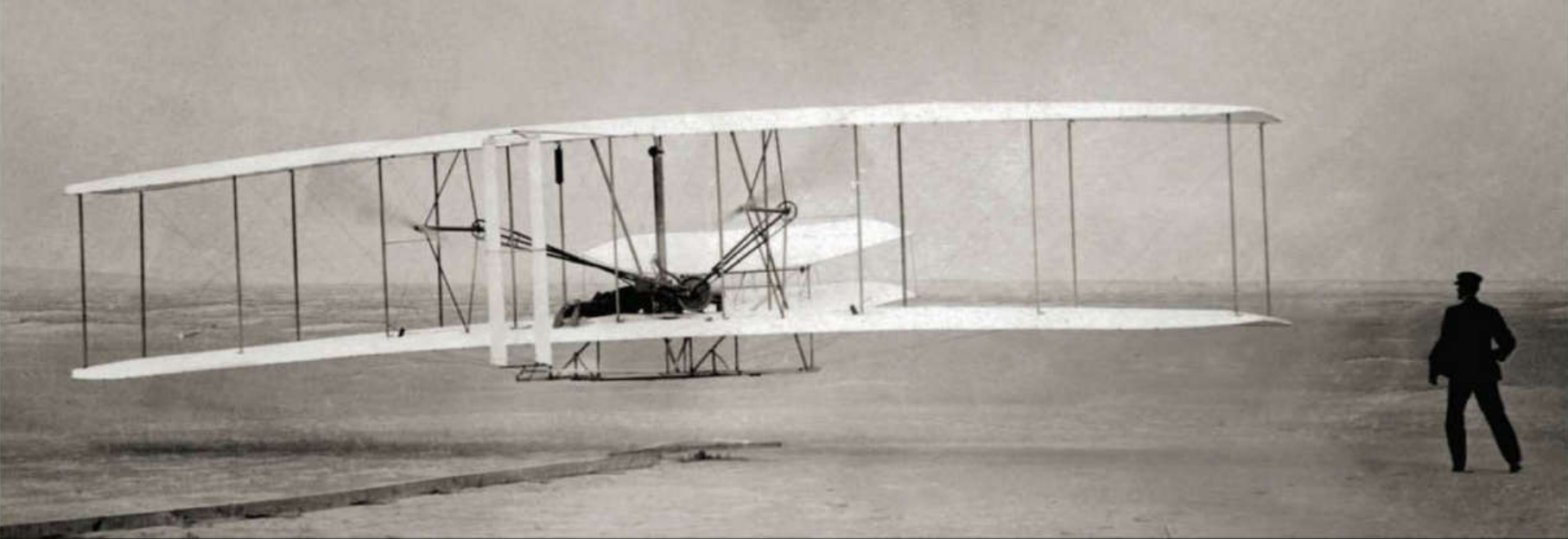
River Island shirt R629



Superdry shorts R1 399



Superga slip-ons R850



Orville Wright taking first flight with brother Wilbur running alongside at Kitty Hawk, North Carolina, 17 December 1903.

Image credit: WSU/planepix.com



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Flight of Fancy

Revisiting the
classic one-piece



While we might not recommend hurling oneself from high flying altitudes, we certainly would endorse a bit of adrenalin in the wardrobe. The flight suit (often referred to as the jumpsuit) is a classic one-piece garment that – like almost every other fashion staple for men – found its origins among the more functional pieces designed for paramilitary exercises in the past. It also happens to be one of the most effortless, easy-to-wear pieces known to man.

Today you will find the flight suit reborn, along with many of its stylish descendants, including the boilersuit, ski suit and the ever popular onesie (or casual jumpsuit). Of course, onesies have garnered something of a bad reputation (along with top knots and lens-less spectacles), owing to the rather annoying proliferation of the piece in popular culture and the childish attitude of recent designs and wearers.

Here, however, we take the power of the one-piece back from the sandbox and remind ourselves, rather, of the classics: Elvis Presley, Devo, Freddie Mercury and even Suzi Quatro busting out moves in ultra stylish onesies for grown-ups. ■

Geri jumpsuit R6 950.
Woolworths polo R150.
Guess at SDM Eyewear
sunglasses R1 350.
Emporio Armani at
S Keren watch R2 999.
Aldo sneakers R1 199

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River Island flat peak cap R329



Swatch watch R1 225



G-Star Raw jacket R9 999

Game Boy

It's an East-meets-West fashion showdown. Ready? Fight!

We all grew up in a video-game culture. Whether you had your own console or simply spent your childhood at the arcade, you will no doubt be familiar with the incredible outfits fashioned for fighting game characters – an East-meets-West culture that is very much still alive and booming to this day. Of course gaming culture isn't the first instance of Asian and Western aesthetics being paired off against one another in popular culture. The '80s was also the first decade in which Japanese designers showed in Paris, ushering in a new era of textile, silhouette and style. And a new league of popular designers like Issey Miyake began to emerge.

Eastern themes have gone through their ups and downs in fashion – at times the very definition of cutting edge; at others the absolute pits when it comes to gaudy misappropriations of culture. Today, however, the style has found new life on the runways: traditional Japanese silhouettes built with modern Western fabrics and doctored towards the more contemporary, sporty side of things. Or even Japanese-inspired textiles with embroidered motifs that lean towards the traditional, but cut into fabulous Western fashion staples, like bowling shirts or aviator style bombers. The exchange of ideas is more liberal than ever, but what we present you with is a vision of luxed-up street style: a contemporary clash between Tokyo and New York inspired by the fighting games we remember from our collective youth. ■



Dr Martens shirt R1 299



RetroSuperFuture at 101 Designs sunglasses R3 099

Dr Martens boots R2 699



Diesel jeans R3 999



Modern Mode

A heavy-metal space odyssey

WORDS BY MICHAEL BEAUMONT COOPER

Humans have been imagining a brighter future from the beginning of time – one with greater possibilities than ever before. But before we get too caught up colonising distant worlds,

there are ways to elevate life on Earth. Get this look now with tech fabrics that offer comfort, minimal design that keep it modern and metallic accents that make a bang – a big bang.



1. Swatch watch R855. 2. Skullcandy at Luksbrands headphones R799. 3. Replay sweatshirt R2 300. 4. Tiger of Sweden polo R1 599. 5. Tiger of Sweden trousers R3 399. 6. Dauphin Human Design Group chair R5 800. 7. Montblanc Emblem Intense EDT 100 ml R1 095. 8. RetroSuperFuture at 101 Designs sunglasses R3 799. 9. Superga sneakers R1 200

Scarf-wit

Winter's most sensible accessory makes a star appearance this summer

It's a touch dandy, with a big whiff of European style and a length that is only surpassed by its history in menswear. Though considered a winter accessory (and one that is more often worn by women), the scarf has been a trans-seasonal item in both men's and women's fashion throughout history. In fact, its origins date back to ancient Rome where, under its Latin name *sudarium* (which translates roughly as 'sweat cloth'), the scarf was worn by men and used for cleaning, rather than keeping warm.

Consider too that the scarf is also the early ancestor of the cravat, which in turn was the predecessor of all the formal neck adornments we use in business and evening wear today. Scarves were even used to distinguish rank in various military and religious organisations, so we cannot ever underestimate the cultural significance of this important and manly accessory.

A summer scarf must be of a lightweight, breathable fabric, significantly slimmer than its wintry counterparts and worn with ease, either hanging over the shoulders or loosely wrapped once. Variations of these scarves have been seen on runways from Paul Smith to Lanvin and Louis Vuitton, but what connects them all is the length and simplicity of design. Opt for single colours or a light print. ■



1. **Burberry** scarf R6 590
2. **Daniele Alessandrini** at Spaghetti Mafia scarf R990
3. **Scotch & Soda** scarf R1 190
Cycle at Spaghetti Mafia T-shirts R560
4. **Paul Smith** scarf R2 895
5. **Aldo** scarf R189
6. **Louis Vuitton** scarf R7 700
Alternative Earth at Spaghetti Mafia T-shirts R490

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Design Intervention

At just 30 years old, **Olivier Rousteing** has all but reinvented French house Balmain. Now, the brand's creative director brings his unique sense of chic to the world with a new collection for H&M

Perhaps the most buzzworthy piece of news in the South African fashion retail sector this year is the arrival of H&M. The Swedish fashion house is celebrated around the world for its expansive range of high-quality pieces – from suits to underwear and everything in between – that marry runway-ready style with almost disturbingly attainable prices.

Along with its wide range of in-house designs, most notable is H&M's series of designer collaborations, adding some high-street luster to the democratisation of fashion. Capsule collections between H&M and leading global design powerhouses began with the iconic Karl Lagerfeld collaboration in 2004, followed by projects with Roberto Cavalli, Versace, and Alexander Wang, and icon ranges with Madonna, Beyoncé and David Beckham – all of which have drawn record sales. The latest addition to this unique hall of fame is the French label Balmain, led by its young and high-profile creative director, Olivier Rousteing.

Rousteing's bio is impressive: the story of a young adoptee of mixed heritage who grew up to become the creative director of the decades-old legendary French design *maison* at just 25 years old, going on to revamp its menswear range, expand its retail offerings and bring the brand firmly into the future with smart, millennial-friendly social media campaigns. Now, at 30, he makes his signature thread of luxurious Parisian chic accessible through H&M for the entire #Balmaination.

Ahead of H&M's South African opening in October, we spoke to Rousteing about the collection (and yes, it will be in our stores). ➤

WORDS BY
NKOSIYATI KHUMALO

*it's not me
it's you*



How has menswear changed for you, and what is your focus with Balmain menswear?

Menswear has changed so much in the four years since I became creative director of Balmain. In the beginning, it was less of a fantasy than womenswear, but now I think my menswear is way closer to my womenswear. It's how I like to dress, and has grown with me over the years. It's also how I like to see my friends dress and my icons too, mixing the sports hero with the performer on stage, as well as the sophistication of the jetset lifestyle. Today, men love to play with what they're wearing; they're more confident and they want that same feeling of strength and power.

Your runway shows and campaigns often feature people who aren't French – is it important to you for Balmain to be viewed as a global brand, and not just a French one?

My number-one hashtag is diversity. In my shows, I want to represent the world as it is. For me, the idea of a catwalk without diversity is so old-minded. I think you should welcome every colour, every race. I staged my first Balmain menswear show this June in Paris, and for me diversity was as important in men's as it is in women's. It's also something that's super important to me with this H&M collaboration, and I'm so happy that through H&M I am getting to spread this message.

'I want to represent the world as it is. For me, the idea of a catwalk without diversity is so old-minded. I think you should welcome every colour, every race'



Why Balmain, and why now?

Balmain is one of the world's most exciting brands right now, all thanks to Olivier Rousteing. He's created such a complete world at the label, combining traditional techniques and craftsmanship with the attitude and energy of the new internet generation. Olivier is a gifted designer, and also a hard worker who puts everything into his collections. He's been deeply involved in every single piece of the H&M collaboration, and truly believes that fashion can help break boundaries and bring greater diversity to society. It's been such a pleasure working with him.

What else makes this particular partnership with H&M important to you?

Personally speaking, this collaboration is a really big achievement for me, something that I always dreamed about. It makes me so happy that H&M wants my world in its stores, and that I am finally able to give a piece of Balmain to the entire world. Balmain is a label of luxury and exclusivity, and one that we know is expensive and that not many people can afford. But Balmain is also about pop culture, and is inclusive to everyone who wants to share in the attitude and energy. It's amazing for me through H&M to be able to open the doors and give everyone the chance to wear Balmain.



You've got a huge following on social media – how does that influence your work, if at all?

I love Instagram because I love to connect with my followers so much. They let me know exactly what they like about Balmain, and what they don't like. When we agreed to the collaboration, I already knew exactly what I wanted to do. I wanted to give the Balmain fans exactly what they wanted. I really wanted to please my followers, the people who love the brand, and to bring them all together in the new 'nation' – the #HMBalmaination.

How does the collection reflect your own personal style? What are your favourite pieces?

This collection has the pieces that I wear every day. I love tailoring and looking sharp, and I am always wearing a double-breasted blazer with gold buttons, or a velvet blazer. Underneath I'll wear one of the jersey tees or tanks, and then match it with the denim or leather pants and boots with the gold toe. I loved wearing the white blazer with black trim on the red carpet at the Billboard Music Awards with my friends Kendall and Jourdan, and one of my favourite pieces in the collection is the blazer with the amazing rope detailing all over. It's a unique and special piece. But this is such an impossible question, because I want to wear every single piece in the Balmain X H&M collection.



Five minutes with H&M's design head, ANN-SOFIE JOHANSSON

How do you think fashion and our perceptions of image have changed in the digital, social-media savvy era?

It's amazing how accessible fashion is today. We see fashion as a conversation that's had around the world. No longer is it just about designers telling people what to wear – everyone can have their say thanks to social media. We love looking at Instagram to see what people are wearing, and how they're making the look their own. It really shows that what matters most isn't trends, but personal style. We can't wait to see how people take pieces from the Balmain X H&M collection and wear them their own way.

Why are these designer collaborations significant for H&M?

The designer collaborations at H&M are like a celebration of fashion. Each year, we love to give our customers the chance to experience a designer's world, and buy pieces they'd never dream of wearing. When we first collaborated with Karl Lagerfeld in 2004, it was a radical idea to mix a brand like H&M with a luxury label. Now, the barriers have been broken down, and fashion has become for everyone. We're proud that we've been able to help open the doors of fashion, and turn style into a global dialogue. ■



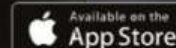
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High-Fashion Backpacks

Knapsacks are not just for toting around school lunches

Where did the backpack go so wrong? Somewhere between primary school and the failure to launch as an adult, we suppose.

In historical terms, however, the backpack is undoubtedly fashion's most masculine accessory, and one of our most vital survival instruments, too.

If only we could remember our early ancestors who used crude versions of modern backpacks to lug bundles of wood, drinking water and animal carcasses across wild and unforgiving terrain.

Few men toting high fashion backpacks these days would be able to weather such extreme

circumstances without breaking a sweat (or a fingernail), but the spirit of our ancestors and the adventures in which they partook survive through today's offerings, which is exactly why we should take pride in them. They're also very pretty and nifty to have. ■

Louis Vuitton R29 500

Tumi (price TBA)

River Island R629

Burberry R8 990

Wolf & Maiden R4 200

PHOTOGRAPHY BY SÉBASTIEN ROHNER



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Hybrid Shoes

A new breed of
'shoetants' are taking
control of the streets

Is it a slipper, is it a sneaker or is it a patent leather Oxford? Apparently it's all of the above. Hybrid-shoe culture has been a few years in the making, but it finally makes sense.

With the lines that previously distinguished our lifestyle needs becoming increasingly blurred – and thanks mostly to the sport-luxe movement – the shoes of the past decade or so have undergone something of a major identity crisis. But now, with sneaker design becoming the axis of all footwear, unconventional new silhouettes are appearing more often than not.

Whether it's a brogue sneaker, a sandal boot or embroidered velvet flip flop, the point of the hybrid shoe is that it can serve you in more than one environment, for more than one function. It is a shoe that, like the man of today, is ready to move seamlessly from one event or space to another without a moment of hesitation. ■



Tosoni at Spitz R1 095



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We've explored metallics in full and we loved '90s-inspired rave tints, but we haven't done both at the same time. It's like RoboCop on *Tropical Heat* or the Silver Surfer on a Burning Man trip.

There's an element of that hard, unapproachably cool and sterile look afforded by the hyper-reflective metallic surface of the lens, but with a whimsical touch of madness-meets-steam-punk throwback that comes from the often insipid tint of the lens.

These frames are thinner, generally speaking, leaning more towards rounder shapes and simpler styles, so as not to overpower the look. ■

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1. **Prada** R3 035
2. **Guess** at SDM eyewear R1 350
3. **INVU** at SDM eyewear R850
4. **Diesel** at Moscon Optics R2 599
5. **Emporio Armani** R1 850
6. **Police** at Yellow Zebra Optics R2 299
7. **RetroSuper-Future** at 101 Designs R3 499
8. **Oakley** R1 425
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Lead Story The Faces of Fashion

A celebration of seven of South Africa's leading voices in men's style

WORDS BY **JASON ALEXANDER BASSON**
AND **NKOSIYATI KHUMALO**

PHOTOGRAPHY BY **TERI ROBERTS**

South African style is having a moment in the spotlight like never before. With the world's attention increasingly focusing on the prominent re-emergence of menswear, a handful of creative South Africans already have a firm grasp on the movement. Meet seven of the industry's best designers, creatives and outspoken voices who are not only leaving a mark on the world of local menswear, but taking it forward.





Jody Paulsen + Keith Henning

DESIGNERS

THIS DUO IS A STRIKING EXAMPLE OF THE GROWING FEASIBILITY of small fashion-businesses in South Africa. Their premium clothing label, Adriaan Kuiters + Jody Paulsen, is known for meticulous craftsmanship and captivating prints, but there's a lot more to it than that. Sure, it's mastered the cool factor, but it's really more about comfort, consistency, quality and 'the intention of making people feel confident in their clothing'.

The duo consists of Keith Henning (the label is named after his grandfather) and Jody Paulsen. Self-trained, Henning brings to the table a background in industrial and furniture design, which accounts for the strong utilitarian focus of the brand. Paulsen brings with him a Fine Art Masters with a focus on print collage that certainly gives the brand its artful contemporary twist. Beyond that, AK + JP are all about function, simplicity and effortless wear.

This attitude, in many ways, defines the future generation of tastemakers in local fashion. Having grown their audience from the Neighbourgoods Market (a very important platform for young designers), AK + JP is marriage between the classic and the brand-spanking-new that makes them so forward thinking.

As the brand grows, it too comes to define a new age in SA fashion, one that will see more shared platforms for showcasing design and one where brand interaction – be it digital or physical – is more 'content-driven'. It's a unique experience we look forward to watching unfold.

LEAD STORY FACES OF FASHION

A man with impeccable personal style, Vogelpoel got his start working with fabric and patterns on the cutting-room floor at Rex Trueform. 'I had incredible mentors there who understood both design and the business side of things. I'd like to act as that kind of mentor for the team at Woolworths.' More than 30 years in fashion, including stints at Polo SA, 466/64 Apparel and a co-owned bespoke shirt shop, have only fuelled this veteran's fire. 'I have a huge passion for what I do – passion is so important. I get excited by fabric and what we can do with it; adding those fun and unexpected details.'

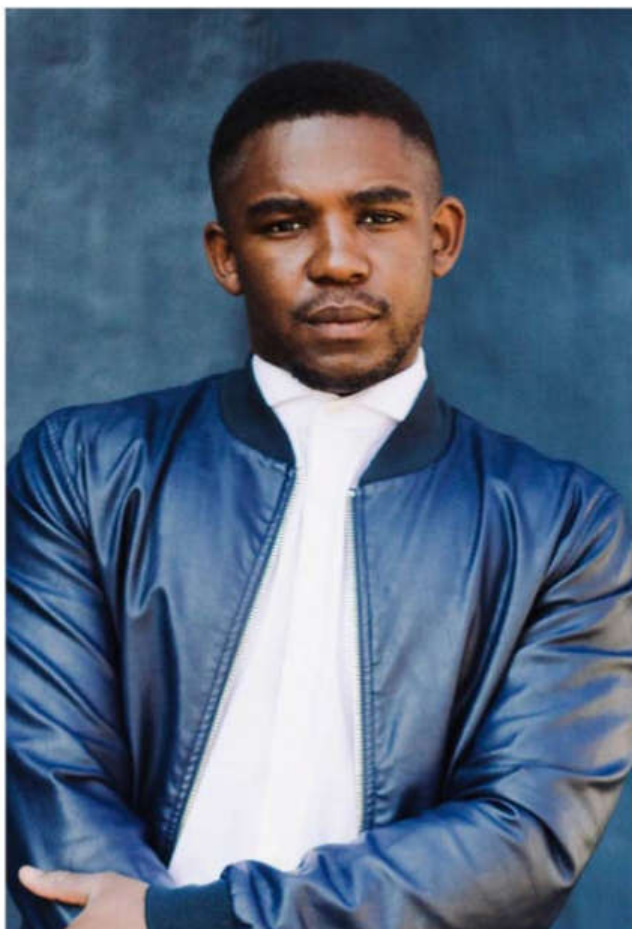
On the state of the industry today, he says, 'People now ask questions – where was this made, where was the fabric sourced, what are the conditions like. All of that used to be a secret. I think Woolworths is ahead of the market in a lot of those things, and I think globally we're right on par. The future's in good hands. The obsession with beautiful product and quality – that's our trick. We're consumed with detail.' You'll see his influence in the refreshed range of formalwear he's created for the retailer.

And his words of wisdom? 'Focus. You can't be good at everything. Maintain the focus, do it well and with passion, and you'll make it far.'



Chris Vogelpoel

HEAD OF MEN'S
FORMALWEAR,
WOOLWORTHS



*Siya
Beyile*

CREATIVE DIRECTOR,
THE THREADED MAN

The 21-year-old LISOF alumni is best known for his role as creative director at The Threaded Man, which is a small, but swiftly growing digital men's lifestyle platform catering to the fashion, style and grooming concerns of African men.

The Threaded Man started out as a blog in 2013, but soon grew into a business with a team now supporting Beyile in his endeavours. 'From the moment I got into fashion I focused on building a business rather than being a cool kid,' Beyile says.

The aim of The Threaded Man has been to show young black men that style doesn't depend on what brand is being worn, but rather on the way that you choose to wear your clothes. 'I felt that there was a gap in the South African market for everyday men who wanted to be stylish, but couldn't afford to buy the high-end clothes.'

That's why Beyile sees the streets as playing an integral role in the future of South African fashion. For him it's all about youth and collaboration. He feels that SA's more seasoned designers aren't capitalising enough on local stories, culture or talent – at least not in the ways that they could. His biggest gripe with this is seeing those stories misrepresented by foreign brands – and the future he envisages is an emergence of a more authentic African voice in fashion.

Mavuso Mbutuma

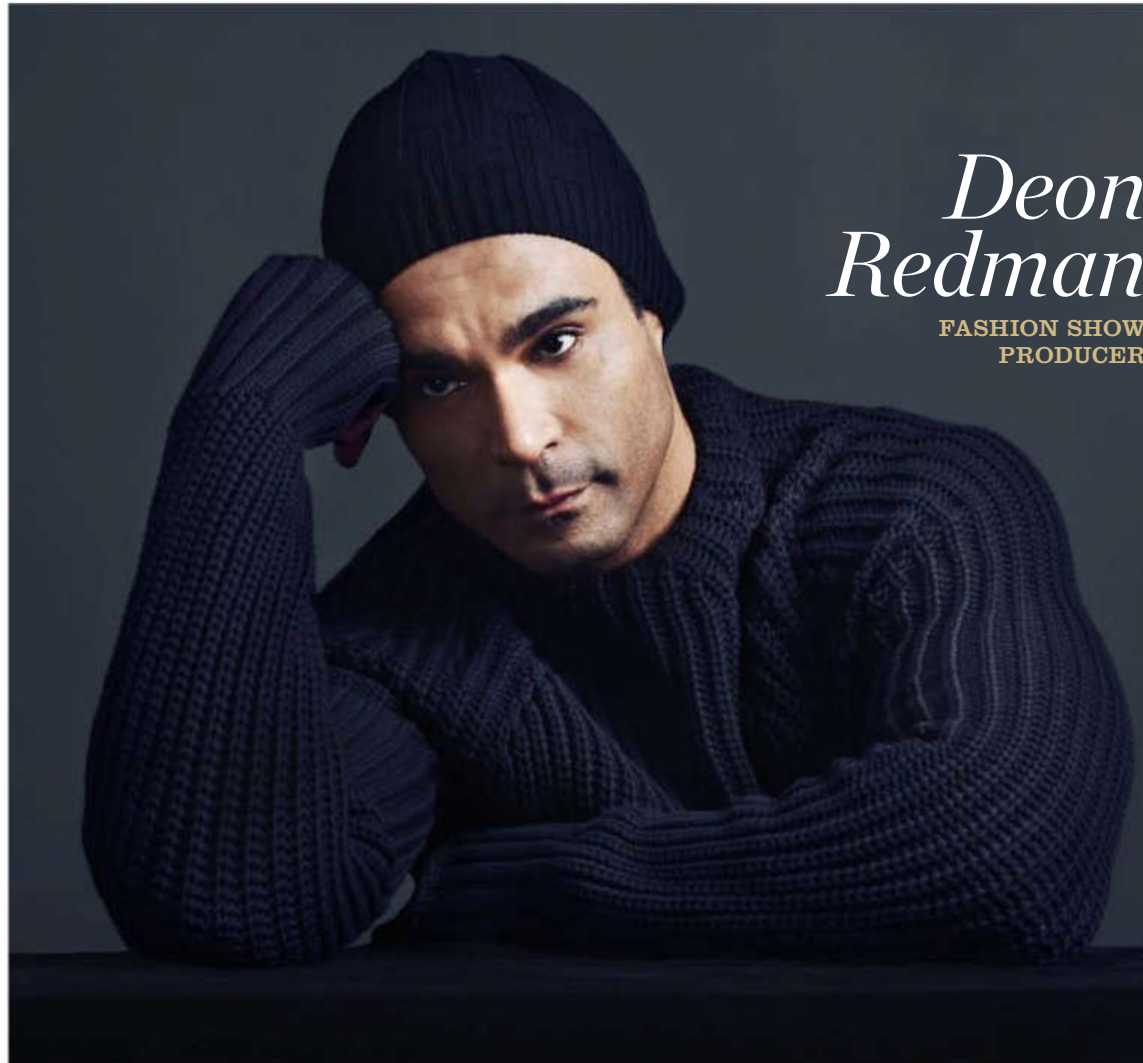
STYLIST

Mbutuma had many callings in life (among them Western Province Rugby and even graphic design), but his gut lead him away from the scrum and the hum drum of desk life, and into the fast-paced world of fashion where – under the guidance of the iconic Ulrica Knutsdotter – he would become the budding stylist and visual merchandiser he is today.

His passion for menswear has led him to stylist projects with retailers Woolworths and Markham. While the role of stylist in SA is fairly covert when compared to that of a blogger or photographer, Mavuso hopes to see 'more appreciation for the role that stylists play' in the industry and an understanding of 'the growing need for collaboration with visual experts' in the brand communications space.

'The future is bright', says Mbutuma. 'We have the resources to take our fashion to a global level, but we need to think intelligently, collaborate more with one another and use platforms like Instagram as a resource for growing businesses.'





Deon Redman

FASHION SHOW
PRODUCER

Redman is one of the most widely known and highly regarded names in South African fashion. He's directed and produced across more than 30 cities around the world, with some of the industry's biggest luxury brands and designers. He has also been integrally involved in the live-production aspect of several South African and other African-based design brands.

'I've been fortunate enough to witness and participate in the massive shift in menswear and emerging menswear brands as they develop and grow both locally and internationally', says Redman. From his vantage point, there has been an irrefutable emergence of credible talent; people who understand the need for quality and beautifully crafted product.

The recent spate of 'Africa as inspiration', as seen prominently on international runways in the last few years, has greatly facilitated this. 'It has forced designers, from Laduma to Craig Native and AK + JP, to question who they are and what they have to offer the global market.' The future of local fashion, for Redman, is the emergence of an Afro-centric design language and the definition of the modern African aesthetic, but from the perspective of the African youth. And he's happy to be on board for the ride.

Trevor Stuurman

INFLUENCER & PHOTOGRAPHER

He may be young, but Trevor Stuurman's voice in the menswear game is hard to ignore. The photographer, videographer, filmmaker and creative director has established himself as a purveyor of South African street style as well as a style icon in his own right. 'I have a clear and focused point of view on African fashion and collaborative nature,' says Stuurman. 'I believe I am an advocate of local and that's what I have to bring to the table.' And although he admits that he's relatively new to the industry, he's got both eyes open. 'In this short space of time I have managed to witness great change,' he states. 'For example, the birth of SA Menswear Week and seeing MaXhosa by Laduma going global.'

What's it like being taken seriously in the fashion world? 'Fashion is a powerful form of communication. It allows us to say so much without saying a word.' And when it comes to where fashion is heading, his voice is clear: 'Local is the new luxury, so forward we go.' ■



CREATIVE DIRECTION BY AIDEN STEENKAMP. GROOMER: SUAAD JEPPIE/ONE LEAGUE. INTERNS: NICKY DAMATA, AARON LYNCH

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> RUNWAY IN REVIEW

New Beginnings

The most promising runway revelations from this year's local and international showcases



ARTS & CRAFTS ADRIAAN KUITERS + JODY PAULSEN

With an emphasis on hand-worked details, this season's offering of AK + JP saw the brand bring its style into the three-dimensional space by extending the play on artsy prints to include constructed appliqué and panel fronts that featured miniature attachables.

The colours that appeared throughout were canvassed against a backdrop of black and white, while the silhouettes further exaggerated those of their previous collection, offering more in terms of length and volume, as well as the interplay of these silhouettes: long on slim, wide and cropped, and so on.

The whole look was sharply executed and accompanied by brooches and jewellery designed in collaboration with the brand, as well as an elegant new range of leather sandals.

BREEZY BLUE LUKHANYO MDINGI

With his second collection at SA Menswear Week, Lukhanyo is something of a breakout star with this range undeniably being the highlight of the event. Replete with a number of lightweight breathable fabrics, each cut into simple languid styles. Every look had an understated elegance bolstered by the tonal palette of blues, ranging from midnight through to royal, navy and indigo.

On that note, the palette was an exceptionally clever move, specifically in terms of how it drew focus to the detail of Mdingi's constructions. At the same time, it emphasised the fact that style can be communicated through very simple statements: an accordion crimp on a textile or an unusual button-stand on a pair of trousers.





NEW PUNK GUCCI

At first glance it may look like these boys just got lost in their grandmother's coffins, but this gender-twisting style of granny-glam chic, with all its silk-and-lace languor, was probably the loudest punk statement of the season. And we say punk because what is punk if not the subversion of the sweet, simple and mainstream into something that has weight and attitude?

Here, it's everything from crochet, doily and embroidery to fur cuffs, leather collars, sparkling gilets and silk robes, each subtly infused with grittier elements of punk culture: a stud or a tattoo motif here and there. So while you might think old lady, we say this bitch is bad to the bone.



**HOLY LIGHT
PRINGLE OF
SCOTLAND**

Inspired by stained glass, designer Massimo Nicosia sent this exquisite collection of airy lightweight separates down the runway. Coupled with a palette of muted cream and pastel tones was his central reinterpretation of the argyle motif, which featured across a variety of knitwear that offered a futuristic take on the print.

Added to this were lightweight silk-cotton outerwear, loose-fitting trousers with elastic waistbands (contributing to the almost sporty ease of the collection), harnessed blazers that take all the fuss out of buttoning and unbuttoning, as well as a few splashes of delicate embroidery. Scottish country house sketches on loose fitting shirts and a grounding shot of deep burgundy rounded the collection off.



**LUCKY PACKET
TOPMAN**

You never know what you're going to get at Topman, but you're always guaranteed to get a lot. This season was no different. With its distinctly 'retro' (but actually vintage) look and punk-inspired styles, this collection saw everything from ice cream-coloured panel parkas to tiny gym shorts, heavily sloganed cutoff tees and rash vests for everyday use. These were presented alongside wide-legged trousers, gaudy tracksuits, patched and studded denim and leather jackets, as well as a number of garishly coloured leather bombers.

Though titled Northern Surf, there wasn't any distinct location or sport being referenced in the collection. However, the whole thing felt like an ad for the Health & Racket Club in the bad part of the '90s, which is about spot on in terms of contemporary street style.





this
is
when
modeling
comes
in
handy



**DUE SLOUCH
TIGER OF SWEDEN**

Goodbye skinny; hello loose, languid and ultra comfortable. Tiger of Sweden reinvented the wheel this season, disposing of its more traditional super-slim look in favour of a street-savvy take on formal and smart casual.

Though its signature single and double-breasted jackets remained throughout, the brand's trousers were much more relaxed than usual, giving the collection a decidedly nonchalant look and feel. It also veered off into some other previously uncharted territories: double denim two-pieces, giant collars and smart parkas. The collection was rounded off with white sneakers (the Oxford shoe of the sporty world and the quintessential choice for summer suiting), as well as a further nod to the fusion formal and street: the unconventional pocket kerchief. ■



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Report

The Beautiful Ones

Look at most forms of media in recent years and you'll undoubtedly see that they've become more and more representative of their audiences – a move to make the people we see on our screens look more like those on our streets. Now fashion is starting to catch up, and there's a new school of models who are leading the charge to make the mainstream a bit wider. Meet the new faces of fashion

WORDS BY
NKOSIYATI KHUMALO

In September last year, a *New York Times* critic drew the ire of thousands for her review of the Shonda Rhimes television series *How to Get Away with Murder*. While the piece was initially framed as a celebration of Rhimes's continued creation of strong, complex, black female characters, it was fraught with insensitivity, capstoned by a characterisation of the show's star Viola Davis as 'less classically beautiful' than her colleagues.

At the core of the ensuing debate was a rising movement – one catapulted forward by a continual change from 'you should align with us' entertainment, advertising and campaign archetypes into an 'we align with you' model, and one further driven by social activism. On TV, that has meant a gradual move away from classic entertainment tropes in character makeup and diegesis. Shows like *Murder, Orange is the New Black*, and *Blackish* further the cause of their forerunners (*Will & Grace*, *Sex and the City*) by creating characters that trade stereotype for reality, with relatable, real-world complexities resulting from intersections in identity.

Indeed, we have begun to see our demand for true, on-the-ground diversity met more and more throughout the entertainment industry; it seemed that only fashion was slightly behind. When it came to casting campaigns and runway shows, it had long seemed that diversity was a catchphrase or a buzzword rather than a standard practice. While certain brands have gradually become more representative on the whole, the faces of international fashion have been binary at best, with brands like Tom Ford and Dior succeeding at diverse castings for runway shows, and others failing miserably.

Until now. A new normal has risen, made up of those once forced to reside on the fringes. Now, the celebration of 'the alternative' is reaching its watershed moment, transitioning from an underground, indie movement into one that's changing the parameters of 'mainstream'. Fuelled by social media and its inherent democracy, a new troop of models is ushering in a new standard of beauty – one that's more inclusive than ever.

Shaun Ross

'I have no boundaries,' says Shaun Ross, a 23-year-old American who's considered the first male 'albino' model. 'I like to push the button in any possible way. I like to push the button in everything that I do – from the way I dress, down to making people who are used to thinking a certain type of way think a little bit differently.'

'Different' is a word he's encountered in almost every aspect of his life. 'People pay more attention to the fact of me being a male with albinism,' he says. 'But besides being a guy who has albinism, I also had to face the fact of me being gay.'

He grew up in the northern Bronx, just a few kilometres – but still a world – apart from the glittering metropolis of Manhattan. It's a place between urban and suburban, which also has a large Caribbean population. 'A lot of people from the Caribbean islands, I wouldn't limit it to homosexuality – they don't really accept difference in general. They don't accept change. And for me growing up was a difficult thing because as a person, I exude change. I don't force it out, I don't ask for it; it's just natural.'

It makes for quite the confluence of uniqueness, no matter what your age or where you live. 'That to me is groundbreaking, because it's a "taboo". I have always said, I have multiple things "against me". I have albinism, I'm black and I'm gay. Three strikes. Some people can't understand why I'm white, but I'm not white. Some people can't understand, "Oh he's not white, but he is white, but he's black, but he's gay." It's a lot.'

I ask him how our discourse around these intersections needs to change. 'I think it has to do with starting at home. It has to do with the way parents tend to segregate their kids. My boyfriend is African American but he's lived in a predominantly white neighbourhood and he runs track. [His father told him from a young age:] "I'm gonna take you to the 'hood, so you can not only

'The "new beauty" – not that it's new, it's just that we're now starting to see it. It's always been there. Society is now waking up'

know how to deal with other people who are your skin colour, but you're also gonna know how to deal with people who are from different walks of life." Basically, his father showed him other black people, and the way they live, and how fortunate he is. And I think it all comes down to your parents and the what they expose you to. Your parents can be black and expose you to having caucasian friends, latino friends, friends with vitiligo, friends with freckles, friends with visual impairments, friends with amputated limbs – or anything. It's about educating your kids and letting them know that what you're seeing is okay.'

It's a unique story of self-discovery, yet one that's easily relatable. His journey of professional discovery – as someone who was trained as a dancer – is a social-media success story. 'I was doing YouTube videos because I wanted to learn how to vogue and I used to post videos of myself voguing, and then one day a photographer came across my videos – Shameer Khan, who also discovered Diandra [Forrest, a female model with albinism] and also took the polaroids of Joan Smalls [that were used successfully pitch her] for the Givenchy show. Khan is someone who was a really, really great influence. I signed with my first agency. And there were times when I didn't think that it would last or times I didn't know what the fuck I was doing but I just continued to go with it.'

Some of his personal highlights have been his work on music videos, notably with Katy Perry and Beyoncé. 'When I worked with Katy Perry, I was feeling pretty down. And her song "Firework" – I was looking at her in the video on TV, and it was one of the first times that I saw two men kissing in a music video on national television. I thought it was just so cool, and I thought it was so beautiful. I thought, I don't really care about famous people, but if there's one person that I would like to meet, it would be Katy Perry. And then a week later, I got a message on Facebook from her manager asking if I could be in her music video.' That video was for 'ET', in 2011, which went on to win two VMAs.

Next was Beyoncé. 'I just really wanted to meet her and I wanted to be in one of her videos, but I just didn't know how I would do this. And then, sure enough, I met [her stylist] Ty Hunter. Ty started to see my work. I kind of became his godchild, and I met Beyoncé when I was 19, and I've known her ever since.' Ross appeared in the video for 2011's 'Party' and played the part of a talent coach in 2013's 'Pretty Hurts'.

His small-screen journey has also brought him to a short film with Lana Del Rey and to the set of *America's Next Top Model*; and he has landed campaigns for fashion brands such as Farfetch and Evisu, as well as appearing including fashion magazines worldwide.

'It was definitely crazy significant for me to be in these magazines where, for the masses, they depict what beauty really is. For someone [like me] to be in there, it shows that there's room for another type of beauty.'

What motivates Ross? 'Apart from [aiming] to have a successful career, what motivates me is to change the way people think, not just about what they see, but also the way that they think about themselves – to change the way they look at the world. I want people to start to question themselves, in a very intelligent way, like, well, do I have to dislike because somebody else did? And I think the other thing that motivates me is being a person stands for something. And as cliché as that is, a lot of people want to stand for something and they really don't.'

When it comes to legacy, Ross is in no way uncertain about the mark he wants to make. 'I want to be remembered as something great. I want to be an advocate for change. I want to change the way people think about life in general, about their dreams, their aspirations. You are good enough, your points are valid and everybody and what they think in life is valid.' To that end, he launched a project called In My Skin I Win. 'It's a movement that says that if you build yourself up from within, you will overcome anything.' 2014 saw him give a TED talk on the subject in London: 'Let's build a campaign where we build from the inside, so that anything going on on the outside doesn't affect us.'

And how would he define this 'new beauty'? 'Not that it's new, it's just that we're now starting to see it. It's always been there. Grace Jones was a model that had radical beauty, it's always been there. From the *Mona Lisa* to Frida Kahlo. Society is now waking up.'



Winnie Harlow

A native of Toronto, Canada, Harlow, whose real name is Chantelle Brown-Young, made her own kind of history last year as the first contestant of *America's Next Top Model* with vitiligo, a chronic skin condition in which the pigment is lost from the skin in certain areas, resulting in lighter-coloured patches. She uses her unconventional journey into modelling – rejected by many an agency but nonetheless sought out to do music videos editorial shoots; and hand-picked to compete on *ANTM* after Tyra Banks found her on Instagram – to promote not just vitiligo awareness but self-acceptance and celebration of difference. 'When I was young, I was picked on for something that, today, I feel is amazing. One thing about me connects millions of people around the world.'

Those connections go beyond her social-media following, which grew during her *ANTM* cycle, from which she was eliminated, then brought back by popular vote, eventually placing sixth. She has gone on to star in campaigns for Spanish clothing brand Desigual, and campaigns for Diesel.

'Desigual had a new line that had a lot of dots. And some of my skin patterns are dots. In the campaign video, there's a part where the dot on a scarf lines up perfectly with a dot I have on my waist, and I thought that was the coolest thing ever.'

Says Desigual: 'Chantelle breaks the established conventions and canons... she is pure inspiration, an example of strength and achievement, who demonstrates that we are all special and can achieve what we set out to do.'

Andreja Pejic

Pejic was discovered while working a McDonalds when she was just 16. Then called Andrej, the androgynous model has been cast by Jeremy Scott, Marc Jacobs, and Jean-Paul Gaultier, modelling both men's and women's shows to much critical acclaim.

'I was proud of my gender-nonconforming career,' she told *People* magazine. 'But my biggest dream was to be comfortable in my own body. I have to be true to myself and the career is just going to have to fit around that.' Andrej underwent male-to-female sex reassignment surgery, transitioning to Andreja in 2014. Through her story, and that of others including Laverne Cox and Caitlyn Jenner, issues around



transgender identity are starting to grow beyond the usual surgery-specific discourse. 'There are more categories now,' she told *Vogue* in May. 'We're figuring out that gender and sexuality are more complicated.' This year she makes history as one of the first transgender models to land a campaign as the face of Make Up For Ever.

'I have to be true to myself, and the career has to fit around that'

Rick Genest

Also known as Zombie Boy, Genest got his first tattoo near his shoulder, at the age of sixteen. Since then, the Canadian actor and model's death-themed ink has landed him the world record for the most insect and bone tattoos (178 and 138 at last count). Found performing in sideshows, Genest was recruited by Thierry Mugler for a 2010 menswear show, followed by photoshoots and videos across the world. The rest, as they say, is history – including collaborations with Lady Gaga and a 3-D runway walk Mugler show in 2011, under Nicola Formichetti's direction.

'Tattoos are a way to express yourself, just like music or painting or any other art form,' says Genest of his choice of appearance. And when asked the skin-deep question of why, his answer is simple: 'Why not?' – NC



Sanele Xaba

While Mr Ross and Ms Harlow may well be at the front of the pack of American models doing their bit to influence the industry, here in South Africa we are no strangers to the same phenomenon, along with our own set of challenges. Where education about conditions such as albinism is lacking, myth often fills the void. And in a country that arguably has several mainstreams, each with its own complexities, creating representative media can be even more challenging.

Sanele Xaba remembers what it was like to grow up in the midst of misinformation about his condition. 'During my early teens I went through a hectic identity crisis and I hid that really well – I actually managed to go through it all alone. Although I came across as this bubbly class clown, I felt different because I was the only kid with albinism at school.'

Misinformation around albinism often leads to a broken discourse. In terms of what Xaba has faced, he says first that the stares are the most disturbing. 'But I also have a problem with people saying "SA's first albino male model." I really have a problem with that title because albinism is a condition; a person cannot "be an Albino". We still have a lack of knowledge of albinism in South Africa.'

In other African countries, people with albinism are often the victims of violence. To combat this, groups such as The Albinism Society of South Africa (ASSA), along with providing counselling and resources, aim to dispel myths around the rare genetic condition, many of which include misconceptions around the condition's origin and its 'meaning' in a societal context. Alongside other personalities, such as lawyer and model Thando Hopa, who has appeared in campaigns for Vichy cosmetics and worked extensively with designer Gert-Johan Coetzee, Xaba hopes to use his media profile to help change the conversation. 'People should see albinism as a different shade, and not as a "race" or group of people,' he says. 'That's what I'm trying to endorse through this platform given to me as a model with albinism in South Africa.'

As far as influencing a more realistic industry, Xaba is confident that a changeover has been reflected in international media. 'But locally, I'd give us a 45 per cent. A lot of models who have an [unconventional] look are leaving to Europe, as there are more jobs, because they are more accepting. I think South Africa still plays it safe. We tend to follow trends instead of setting them. I have seen some changes in the past few years, but I do think we could do better in terms of commercials and advertising campaigns'

In terms of his own journey, Xaba was scouted at age 15 by Derrick Mhlomo, director of lindoni Models in Durban. 'I had no idea what I was getting myself into,' Xaba recalls. His first gig was for the Vodacom Durban July, where he met streetwear designer Andre Martin, who later recruited Xaba to be shot for his

2011 lookbook. The collaboration led to a 2012 winter campaign and another lookbook in 2013. Xaba worked with top designers including David Tlale, Karen Monk Klijnstra and Mxo of House of St Luke.

His work with Adidas in 2014, for the brand's in-store catalogue, raised his profile even further. 'My plan is to make my look more versatile and not only boxed in high fashion shoots and runway,' he says. 'I think that campaign was a stepping stone to bringing more diversity in SA's modelling industry.'

He's since moved to Cape Town and signed with Boss Models to pursue modelling full time, and has worked with renowned photographers across the board, including Kope & Figgins, Chris Saunders and Travys Owen, who shot him for Lukhanyo Mdingi's debut collection, *Iridescence*, in 2014. Most recently, Xaba starred in Justin Dingwall's *Albus* exhibition at the FNB Jo'burg Art Fair.

Noting the somewhat disparate worlds of commercial modelling and more avant-garde work, I ask if he would choose one over the other. 'I love both. My aim is to pretty much make my look

versatile. Not necessarily saturate it, but I think it's a good way to make people aware of albinism – especially when it's commercial gigs. I think it will be a way to make people aware that there's nothing magical or different about having albinism, and that I'm not any different from the person next to me; just that I lack melanin.'

The 20-year-old attributes his confidence to his mother and his faith. 'At home I was taught never to think I was different or inadequate, never to see my albinism as a disability. My upbringing made me a brazenly strong, independent man. I don't think I would have been a model if it weren't for my upbringing and bullheadedness. You need to love yourself – your flaws – and be the best version of yourself in the modelling industry. Confidence is key, and I had to quickly learn that.'

And what does the future of fashion mean to him? 'It means inclusiveness. It means diversity. Fewer boundaries. And creativity. The future of fashion sees everyone as beautifully human, and where being unique pays, especially in South Africa.' ■



'The future of fashion sees everyone as beautifully human, and where being unique pays, especially in South Africa'



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Time Traveller

The trend at this year's Baselworld watch fair? Forgoing the bells and whistles and instead highlighting the models that have stood the test of time

PHOTOGRAPHY BY MITCH PAYNE
WORDS BY ROBERT JOHNSTON
AND NICK CORBETT



Cartier
Santos-Dumont
R182 000 at
RLG Africa

Designed in 1904, Cartier created this piece so that aviator Dumont could tell the time while flying.



Breguet
Tradition 7097
R375 200 at
Swatch Group

Eighteen-carat white gold frames a retrograde second dial at the 10 o'clock mark.

Breitling
Navitimer
R126 150

The Navitimer, with its built-in slide rule, is seen as Breitling's most famous watch. It's believed that it first appeared in 1952 and the early models carry the logo of the Aircraft Owners and Pilots Association.



atch This



Longines
Twenty-Four Hours
Single Push-Piece
 R48 500 at
 Swatch Group

Remarkably simple in appearance and based on a design from the 1950s, the piece's blue hands make the face stand out.



Rolex
Submariner
 R105 600

The Submariner, launched in 1953, is probably the most famous diving watch ever made – and the first watch that James Bond ever wore on film (although in the novels he wears an Oyster Perpetual).



Bulgari
Octo
 R115 000 at Bellagio

The Octo is the last major design by watchmaker Gérald Genta. The shape refers back to an octagonal watch he had created in 1994 that was claimed to be the most complicated timepiece ever made.



Omega

Speedmaster Moonwatch Professional Chronograph
R69 000 at Swatch Group

This became the first watch on the moon in 1969, worn on the outside of Buzz Aldrin's spacesuit – Neil Armstrong had left his in the lunar module. Today, it's Nasa's only certified watch for 'outdoor' use in space.

IWC Schaffhausen

Portugieser Annual Calendar
R256 000 at RLG Africa

The 45mm Portuguese was initially designed as a steel wristwatch with marine chronometer accuracy, using a pocket-watch movement. IWC couldn't copyright the term and renamed it the Portugieser, but it's still the same big beast it was 75 years ago.



U-Boat

Chimera Bronze
R124 995 at Luksbrands

Housed in an exceptional 46mm bronze casing, this automatic winding piece is a rich exploration of U-Boat's classic Chimera shell.



Blancpain

Villeret
R352 800 at Swatch Group

Characteristic double-stepped cases anchor Blancpain's tradition, with this piece named after the brand's native village of Villeret.



Montblanc

Heritage Spirit Moonphase
R501 000

With its interpretation of the moon phase and date, the watch is a striking addition to Montblanc's Heritage range.



Frederique Constant

Horological Smartwatch
Price TBA at Picot & Moss

Swiss luxury meets connectivity in this smart fitness piece, compatible with iOS and Android.



Panerai

Radiomir
R131 100 at RLG Africa

The Radiomir – named after radio bromide, part of the luminous compound used on its hour markers – was produced for Royal Italian Navy commandos in 1938, using a Rolex movement, and wasn't available to the public, making early pieces collectable.

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L.U. Chopard
XPS Fairmined
Price TBA
at Picot & Moss

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Raymond Weil
Maestro
R16 595 at
Picot & Moss

Raymond Weil's clean, 2010 Maestro collection is evidence of the mastery of its watchmakers.



Victorinox
INOX
R8 595 at
Picot & Moss

Two years of research went into Victorinox's strongest timepiece to date. Built from stainless steel, this piece withstood 130 shock and water tests.

Tag Heuer

Monaco Calibre 11
R69 995 at
Picot & Moss

The world's first square-cased piece was worn by Steve McQueen in the 1971 film *Le Mans* and has since been reintroduced in 2015.



Zenith

El Primero
Price TBA at Picot & Moss

The El Primero was designed in 1965 to be the world's first automatic chronograph movement, but the engineering was so complicated that it wasn't launched until 1969. Today, it's still considered the brand's best.



Patek Philippe

Calatrava
R486 800

The Calatrava was introduced in 1932 and was inspired by the Bauhaus movement's principles of design. It's changed several times over the years, growing in size with changing styles, but has always remained unmistakable.



Fossil
Townsman
Chronograph
R2 899 at S Keren

With a stainless steel bezel and clean face, the Townsman follows a less-is-more approach to design.



Titan
R5 790 at
Luxco Importers

Crafted in India, Titan's Automatic mechanism ensures that every twist of your wrist powers the watch's movements.



POLO

- SINCE 1976 -

Audemars Piguet

Two-Tone Selfwinding
Royal Oak
R386 980*

The work of legendary designer Gérald Genta, the Royal Oak was considered avant-garde when it was launched in 1972, but has since become a classic.

Jaeger-LeCoultre

Grande Reverso
R225 000 at RLG Africa

Jaeger LeCoultre's 'reversible' watch was popular on its launch. In the postwar period it fell out of favour - and even production - until being revived in the 1980s.



TW Steel
Slim Line TW1303
R6 500 at Luxco

Rose-gold plating and sapphire crystal bring a modern touch to TW Steel's simple and sophisticated Slim Line range.



Bell & Ross
Aviation Heritage
R75 000 at Bellagio

Sand-coloured hands and markers give a vintage aesthetic to one of Bell & Ross's most recognised and celebrated collections.



Hugo Boss
R3 250 at
S Bacher & Co

Hugo Boss's vertical guilloché dial design, classic steel and a crocodile-embossed leather strap evoke a sense of luxury.



Diesel
Stronghold
R4 399 at S Keren

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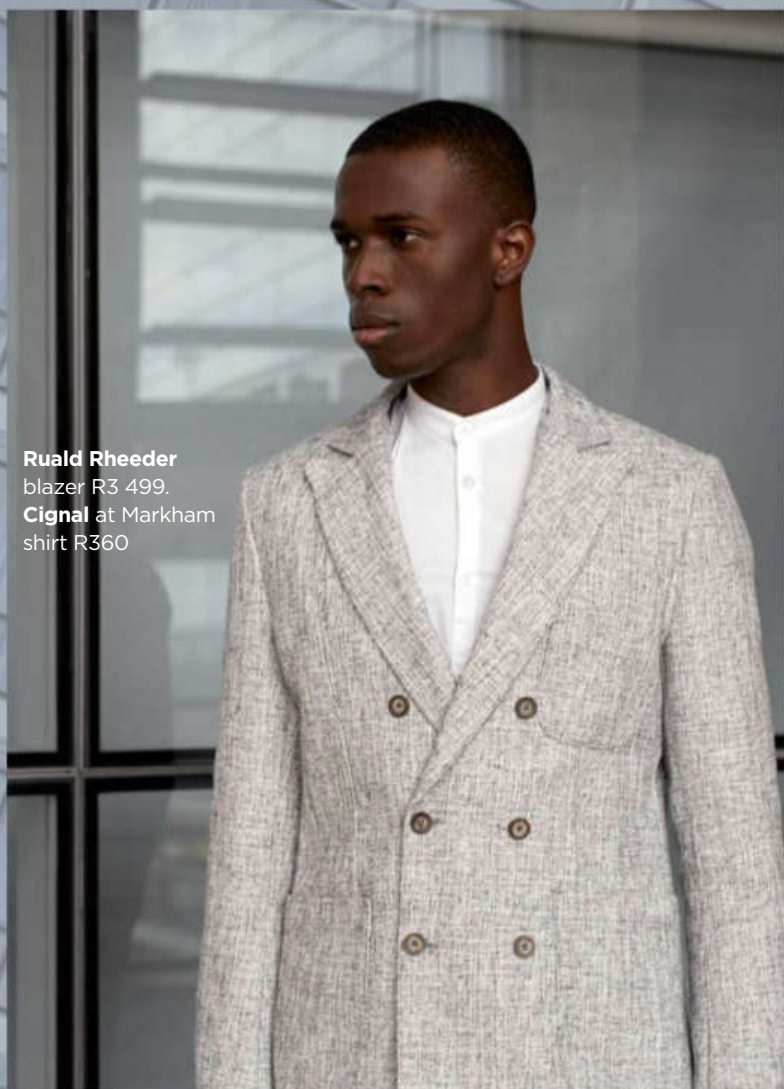
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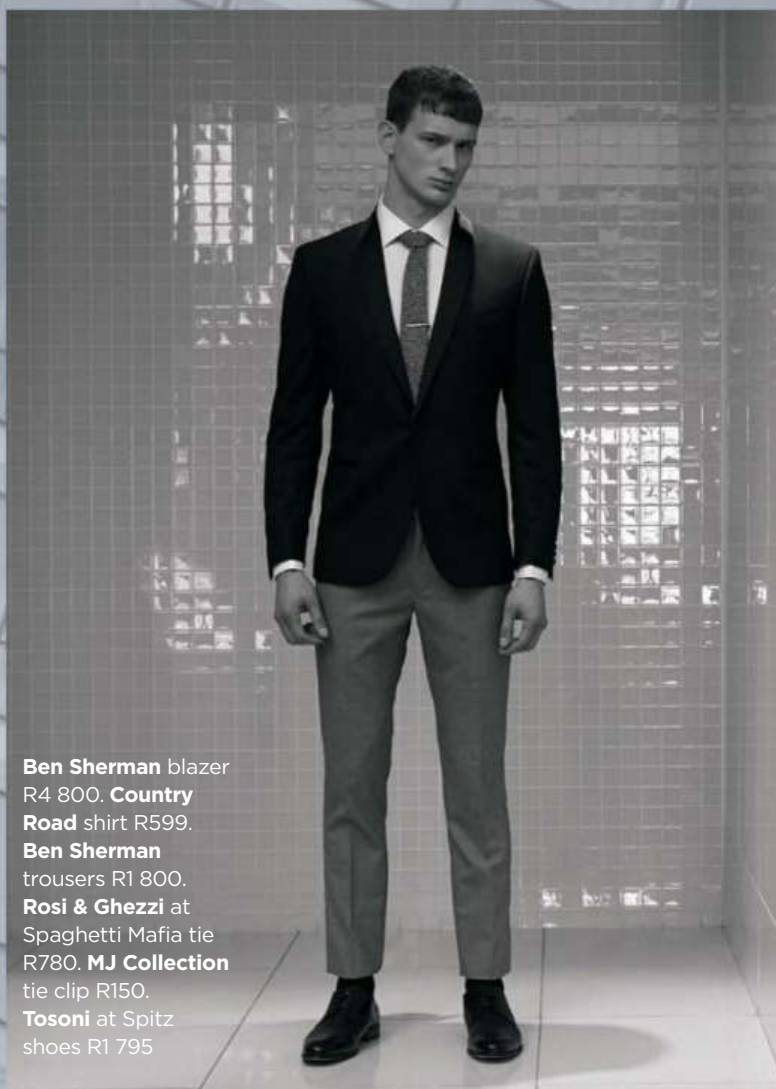
From left:
Yannick wears **SuitSupply**
three-piece suit R6 499.
H&M shirt R399. **Country**
Road shoes R1 099

Matthew wears **SuitSupply**
suit R10 899. **Calvin Klein**
shirt R2 099. **Rosi & Ghezzi**
at Spaghetti Mafia tie R780.
Emporio Armani at S Keren
watch R7 499. **Country**
Road shoes R1 199

Eden wears **H&M** coat
R1 899. **Burberry** shirt
R4 350. **Ben Sherman**
trousers R1 900. **Burberry**
belt R4 990. **Frederique**
Constant at Picot & Moss
watch R11 995. **Kurt Geiger**
at Spitz shoes R1 895



Ruald Rheeder
blazer R3 499.
Signal at Markham
shirt R360



Ben Sherman blazer
R4 800. **Country
Road** shirt R599.
Ben Sherman
trousers R1 800.
Rosi & Ghezzi at
Spaghetti Mafia tie
R780. **MJ Collection**
tie clip R150.
Tosoni at Spitz
shoes R1 795



Tagliatore at Spaghetti Mafia
doubt-breasted suit R9 980.
Country Road shirt R599.
Woolworths tie R199.
MJ Collection tie clip R150.
Tosoni at Spitz shoes R1 695



Tiger of Sweden double-breasted coat R12 099.
H&M shirt R399. **Tiger of Sweden** trousers (part of suit) R11 199.
Kurt Geiger at Spitz shoes R1 895



Burberry suit R19 900,
shirt R4 350



More suit R11 900. **Country Road** shirt R599. **Woolworths** tie R199. **Signal** at Markham belt R180



Above, from left:
Yannick wears **Tiger of Sweden** suit R12 099.
H&M shirt R399. **Daniel Klein** at CJR Gift Sales
watch R795. **Anton Fabi** at
Jordan & Co shoes R599




Matthew wears **Pisano**
three-piece suit R5 980.
Trenery shirt R899.
Mondaine at S Keren watch
R4 299. **Kurt Geiger** at
Spitz shoes R1 995

Trenery blazer R2 999, shirt
R899. **Woolworths** tie R199

From left:
Matthew wears **Charter Club** at Edgars blazer R1 999. **H&M** shirt R399, trousers R749. **Rosi & Ghezzi** at Spaghetti Mafia tie R780. **Clarks** high-top brogues R3 390

Yannick wears **Tiger of Sweden** blazer (part of suit) R11 999, trousers (part of suit) R11 199. **Country Road** shirt R599. **Burberry** belt R4 990. **Country Road** brogues R1 099

Eden wears **Brooksfield** blazer R1 499. **Country Road** shirt R599. **Calvin Klein** trousers R2 699. **Woolworths** tie R199. **Bata** at Jordan & Co shoes R599



Tagliatore at Spaghetti
Mafia blazer R3 980.
Country Road shirt R599.
Topman trousers R1 099



Brooksfield blazer
R1 499, waistcoat R529.
Burberry shirt R4 350.
Woolworths tie R199

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COOPER PHOTOGRAPHER
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LEAGUE **FASHION ASSISTANT**
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BOAT ROCKERS

Gucci

As her last official collection for Gucci, Frida Giannini went for classic sailor chic, redefined for the urban man (and with a bit of a rock 'n' roll twist). From anchor-embossed buttons to gold-embroidered patches on pea coats and dinner jackets, the presentation possessed an undeniable air of regality. These were counterbalanced by pirate-like stripes in black and white and overlong shirts, which gave the collection more youth.

U p p e r



TOP STITCHING

Prada

In contrast to Miuccia Prada's often hyper-realist stroke of genius, this collection has been described as Prada's most sobering to date. With clean and boxy silhouettes on the runway, nothing felt exaggerated or excessive. Restraint and precision were key, with the most sensationalised detail being the use of contrast top stitching on a number of coats and jackets. The collection's sense of propriety is, in many ways, traditional, but also quite unheard of in today's fashion.

C l a s s

An education in high fashion from the international runway breakthroughs of SS15

PHOTOGRAPHY BY **HAROLD DAVID** STYLING BY **BARNABY ASH**



SOFT SUITING

Giorgio Armani

This was a truly timeless collection for Mr Armani. It made no attempts at mimicking the past or postulating about the future. It also took a hands-off approach to masculinity, defining it as neither strong nor soft, but simply as a comfortable and effortless balance of the two. We saw this echoed in the form of softly constructed pure cotton suits, offering more in the way of comfort and casual attitude than riding convention.



HARD LINES

Ermenegildo Zegna

A bold statement, indeed, this collection served as a meditation on (and perhaps a reminder of) the power and beauty of the straight line in fashion, as well as the importance of precision in the cut of our fabrics. As such, Stefano Pilati presented a number of fashion forward updates on classic silhouettes in which the boldness of the line could be appreciated, like on the striped sweater or front-seamed trouser.

GQStyle

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SPANISH FLAIR

Dolce & Gabbana

Taking on a more serious, sensual evening mood, this collection saw the Dolce & Gabbana boys find inspiration in the Spanish *toreros*, specifically referencing the ornamental bolero jackets of the matador. Rather than replicating all the excessive layering and ornamental embellishments of the traditional ceremonial dress, they instead flattened the look by creating impeccably tailored three-piece and business suits out of rich, embroidered jacquard silks and printed fabrics, finished with a touch of velvet.





ENGLISH REVIVAL

Burberry Prorsum

Maintaining his definitively British look, Christopher Bailey took us back to England between World Wars I and II, mixing up silhouettes from the working, middle and upper classes in textures that were characteristic of the time. Denim shirts were worn with kingfisher blue trousers in velvet, offering an unusual take on shifting classes, as did his suits in fine wool, paired with woven boating-style sneakers – an ironic reference to both the English countryside and the contemporary urban man. ■



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Man Alive

Forever Young

WORDS BY JAMES R SANDERS

The jeans market is expected to reach \$56 billion by 2018, according to research firm Global Industry Analysts, Inc. But how did denim become such a popular textile and garment?

In 1873 when Latvian émigré Jacob Davis along with Levi Strauss patented and manufactured the 'XX' pants, which would later be referred to as the 501, they were originally worn as a protective garment for workers. Denim was also used during wartime, but Hollywood was introduced to the fabric as a fashion statement in 1914, when actor William Hart popularised it in silent westerns – making jeans a must-have for any cowboy.

But denim was at its edgiest in the 1950s, with the emergence of the Beat movement. Actors Marlon Brando in *The Wild One*, and James Dean in *Rebel Without a Cause* helped push denim as one of the main garments of the counterculture, second only to the leather jacket. During that time, denim was sexiest on Marilyn Monroe and caused a frenzy that lasted decades. Guess was so inspired by Monroe, specifically in *River of No Return* where jeans were a major part of the wardrobe, that the contemporary brand began making ads inspired by her performance.

In the 1970s and 1980s, the skinny jean came to the forefront. Bands like The Smiths, The Sex Pistols, The Ramones, even the New York Dolls, all used skinny jeans with distressed embellishment as performance and promo looks. Of course during this time fashion was obsessed with wide-leg pants and bell bottoms. Denim's contribution to those trends was evident throughout pop culture. Actress Pam Grier, mostly known for her work throughout the '70s, is famous for her signature afro, feather earrings, and skin-tight denim jeans with bell bottoms.

When the 1990s came, denim had been fully recognised as fashion's chameleon textile. Designers were using it on the runways as a fresh catalyst for classic silhouettes (Marc Jacobs,

Tommy Hilfiger), and hip-hop had fully embraced denim in the form of baggy jeans. It became a mainstay in the music videos of TLC, The Notorious B.I.G., Bone Thugs-N-Harmony, and DMX. A few years later, one of pop music's favourite couples, Justin Timberlake and Britney Spears, wore a full tuxedo and evening gown all in basic blue denim.

In the 2000s and currently, fashion's merger with the tech industry has impacted the way people wear clothes – denim is no different. But denim-centric companies such as G-Star Raw, and 7 For All Mankind are finding new and interesting ways to make and sell denim, in turn justifying their high-end price points.

Premium denim, specifically, is growing. NPD says that those willing to spend more than \$80

Denim was at its edgiest in the 1950s, with the emergence of the Beat movement

(R1 000) for jeans has increased 11 per cent among men and 22 per cent among women. In the next year, six per cent of consumers plan to purchase a pair of denim jeans that cost \$100 (R1 300) or more, according to Monitor statistics.

In the case of Citizens of Humanity, the premium denim house began making a name for themselves with their construction and use of only the best techniques to produce each pair. Now, the brand has created other smaller brands like A Gold E in an effort to reach a younger audience which is where denim's major purchasers are now coming from. Millennials care about denim and want the right fit.

Denim is considered a wardrobe essential, with most consumers purchasing jeans out of need, meaning their old jeans were worn out (30 per cent), did not fit (10 per cent) or they 'just needed new jeans' (10 per cent), a survey from the Monitor shows.

What does the future hold for denim? Whether we're in for sewed-in tech or leaving it raw, one thing is certain – it's not going anywhere.



All Roads Lead to Style

WORDS BY JENNA BRUWER

The old adage of 'birds of a feather flock together' has never been more true than in 2015, with Instagram, Twitter and Facebook bringing far-flung destinations in different corners of the world straight to anyone who has a smartphone. Fashion bloggers are now minor celebrities, with their own cult following, free press trips and #spon endorsements on their feeds. One might even go as far as to say that these bloggers – usually famous for being relatively good looking and having a limitless clothing budget – are the Kardashians of the fashion world: famous for not doing much. Street style posts at art fairs and various fashion weeks are furiously followed, retweeted, pinned and replicated. It's obvious that each social gathering of street style celebs – be it Lincoln Centre at NYFW or the steps at Pitti – has its own distinctive feel and dress code.

The fashion calendar is a never-ending cycle of updates on your Instagram feed – major fashion weeks such as Paris, London, New York and Milan are always good sources of inspiration, with the Frieze art fair in Paris and especially Pitti Uomo in Florence (the ultimate in men's fashion porn). Be it the bare ankles, breezy linen suits in neutral tones and a particular louche nonchalance that screams Italy, or the grungy, underground streetwear mixed with formal suiting scene of a London pop-up, every city has its own style.

With fashion being more accessible than ever, and inspiration just a click of a button or a double tap away, the question is this: is our style really that location specific? Are you ever definitively 'London' or 'Cape Town' or 'Paris' in what you decide to put on your back every morning? If you are even remotely into fashion, you probably follow a few fashion bloggers, trendsetters or fashion brands on social media. You style yourself after brands and people that you follow and draw inspiration from. In our global environment we are influenced by every corner of the world – it seems that no longer is our style necessarily location specific, but more occasion specific.

One must pause to remember that fashion is, and will always be, a conscious decision. Every item of clothing you own and wear is considered. Even the most mundane white button-down shirt was chosen – by you, or (hopefully not) your mother – for a reason: be it fit, comfort, or trend. So one must bear in mind that a typical Italian man does not just dress that way because he is an Italian man. No – the Italian man goes to a tailor or to a store and picks out the slim-cut suit, meaning you, an average Joe from Cape Town in your boardies and flip-flops, can do so too, if you so wished. But what points him in that direction?

It's hard to deny that each city still has its own culture and style. A blogger from Paris would arguably make very different choices from one in Jo'burg. Basics might be the backbone of every wardrobe, but every city's culture and lifestyle still influence the way we wear these basics. An African street style blog, such as *I See a Different You*, based in Jo'burg, has a completely different feel to one in New York such as *Fashables*.

The distinction between fashion and style is evident when one tries to define the clothing worn by the men in these different cities. Sure, they might both be wearing a collared shirt, but it's an individual's styling – the roll of the cuff, the cut of the garment – that truly separates one city's style from another. To the average Joe on the street, it might all look the same, but the truth remains that true style is in the hands of the wearer.

With fashion just a click of a button or a double tap away, the question is this: **is our style really that location specific?**



The Grooming Contingency

WORDS BY PAUL SEPHTON

Noticing effortless style is like noticing a well-produced record – you might not know why, but it just works and pulls with it so much more gravity than something less polished. The difference is wanting to be the guy you see, rather than just wanting to own his coat. Central to every effortless look, whether suited and booted or slaying it in street style, is the relationship your grooming and outfit share. And being aware of this union is the most meaningful communication channel that most men have yet to establish. You can serve a scattered selection of dishes, but the dinner party to die for is the one which haemorrhages harmony between every element.

Allow me to break it down for you: if you're clean shaven, sharply barbered and sporting an eyebrow line that's better maintained than the gardens of Versailles, coming to the party in a tux that's tweaked down to the clean crimped pocket square, cufflinks and colour-coded ensemble is going to leave you looking like a peacock. It's too much; too perfect. Dressed otherwise, and every element on its own is fine, but now that you've married them you look like a narcissistic naff.

At the other end of the scale, if you're that same well-groomed guy, and you coif your undercut and roll out some sneakers and a varsity jacket, the complement between sports casual and clean cut works perfectly. They key is balance. Just look at one of the men who does it best: Johnny Depp. Long, unloved hurricane hair, a neat goatee, and a three-piece Ralph Lauren Black Label tux minus the bow-tie, then blended with some scuffed Chelsea boots and more metal trinkets than Jack Sparrow. This is the Depp appeal: managing to merge grunge and chic in a melting pot. Each element counteracts and convinces the others to work together. It's the difference between people like Pharrell nailing it with his left-of-field plays while Biebs blunders his eccentric efforts in



an expression that shouts bad stylist more than personally stylish.

Similarly, not giving your fragrance some thought can be the most ambiguous cluster bomb of confusion. If you've got a black-tie event but you're feeling kind of breezy, spritzing your favourite Mediterranean memories is going to throw your company south of Sicily in no time flat. A sophisticated outfit needs to smell a certain way as much as it needs to fit a visual style. Being given a visual cue and then having a curve-ball scent is like entering an incorrect formula into Excel – it just doesn't compute. You cannot wear Tom Ford Noir to your morning meet, just like you can't wear D&G Light Blue to your black-tie event. Two brilliant fragrances, for their times and places. If you're unsure, get something fairly versatile, such as Burberry Brit Rhythm or Armani Acqua di Gio Profumo.

Ultimately, the biggest step forward you can take is to foster an awareness of the relationship shared between clothing and grooming, and start to treat it as a further weapon in your arsenal. Dress as you wish, and make your grooming a further stamp on your personality play, but be aware of two things: how they feed off of each other, and what your day will present for you to rise up against. Shooting yourself into categories of over-groomed or over-grunged is too easy a step to make, but with simple changes to an outfit, balance can be brought – and finished off – with a fragrance. What's more, when these cogs all click into place, the visual language that you're using to communicate yourself in is at its most clear and fluent. The message of who you are comes across, and ultimately, the search for style ends when self-expression is perfectly mastered, where the onlooking eye understands what your inner self is stating.

Mind Over Money

WORDS BY JASON ALEXANDER BASSON

The word yoga, roughly translated, means 'to join'. Not join as in 'my billion-dollar cult', but join as in 'union with the infinite source of all creation'. It's a beautiful concept, for sure, but once the annual membership has been debited from your account and you're two classes deep into enlightenment, you start thinking that the cold-pressed cool aid could do with a few less calories, or that your pricey post-yoga outfit suddenly lacks the 'Om' factor.

In the last few years activewear has become the fastest growing fashion phenomenon in the world, with retailers like H&M and even houses like Stella McCartney extending their offerings to include fashion activewear lines. It's a booming industry, but it also helps them milk the pockets of the high-end health-conscious consumer of today. Leggings and other fitness staples have slowly been assimilated into the uniforms of today's fashion subcultures.

In the US alone, fashion activewear makes up 17 per cent of annual clothing sales. The rapid influx of fashion activewear in the local market is also irrefutable. It goes without saying that we are heading in the same direction. After all, the growth in this sector already far exceeds that of denim and even regular sportswear. You need only glimpse the streets of Braamfontein or the Cape Town CBD to understand why. The youth – whether they identify as street, new-age, health-freak, skater, hip-hop, alt, fashion or even more mainstream – are simply fashion active.

Fashion activewear found its feet in the aerobics movement of the '80s, thanks to celebrity endorsements by the likes of Jane Fonda. Having been a devout yoga student, Fonda incorporated many of the moves and motivations of the practice into her regime. When the fitness hype softened, yoga suddenly grew in popularity. Bikram Choudhury – founder of the popular Bikram heated yoga movement – was among its pioneers. He saw the Western poverty of the soul as an opportunity to make money. Today, he makes R61 million annually, boasting a collection of over 40 Rolls-Royces and Bentleys.

By the late '90s, yoga studios were a booming business. Fashion had infiltrated the US again and both men and women were becoming increasingly image and fashion conscious. Celebrities became the mouthpiece of this movement, but another dialogue was coming into play – health and well-being, or the perception of being better at life.

'Athleisure' wear today, in many ways, is a sartorial culmination of the past few decades and a symbolic 'coming together' of the various offshoots of culture, and 'activity' became an expression of fashion from the streets up. In the US it is estimated that yoga practitioners alone spend more than \$10.3 billion a year on classes, excluding specialty courses. That doesn't even take activewear into consideration, which alone accounts for \$37 billion annually. If only Bikram had the insight back in his day to take yoga one step further into the fashion realm.

This, of course, is the crux of the whole discussion. Just like Bikram was monetising the Western 'spiritual poverty', athleisure wear, and all the brands that make up the movement, also pander to a whole string of sticky issues – one of the most significant of these surrounding identity. A huge credit is due to this generation – in a technologically expedited world, the youth are beginning to break away from the fetters of their past in the most radical ways. And athleisure wear – with all its social, cultural, holistic and environmental connotations – is becoming the choice of fashion for a global generation that wants to be 'joined', perhaps even in the yogic sense. Of course the only danger here, as it is with Bikram and commodified yoga – is losing sight of the fact that the object doesn't always guarantee the essence. In other words, hitting the gym, drinking kale juice and listening to hip-hop doesn't really make the world a better place. You may look pretty snazzy, but you still need to be a better person. ■

Just like Bikram was monetising the western 'spiritual poverty', athleisure wear, and all the brands that make up the movement, also pander to a string of sticky issues

Ride, Captain

Take the Whiskey Delta out of your workwear
using these military motorcycle-inspired looks

PHOTOGRAPHY BY **CARLOTTA MOYE**

STYLING BY **BARNABY ASH**



Road Gator

Toughen up your workwear by throwing on some jeans with a real weather-beaten look. You can achieve this through different finishes, like a resin and stone wash, which almost resembles leather. Go for heavy-duty construction with decorative seams and a military-inspired button fly. Toss the belt and let the jeans do the talking.

Jac+Jack shirt. **The Academy Brand** T-shirt. **Ralph Lauren Black Label** jeans. **Ray-Ban** sunglasses. **IWC** Pilot's Chronograph watch (worn throughout)





Hammer Down

Harness some of that military precision by picking items with a sharp fitted look. A skinny collar can really help do the trick here, but make sure it's a button-down to really emphasise the military reference. Take it a step further by wearing your tie tucked in to your shirt. Shades go in your breast pocket with the temple as a decorative feature on the outside.

Vanishing Elephant shirt. **American Vintage** trousers. **RM Williams** tie. **Ray-Ban** sunglasses. **Polo Ralph Lauren** belt (worn throughout). **RM Williams** boots (worn throughout)



Tank Slapper

Apart from the military-inspired cut of your shirt or any utility pockets that are often associated with military wear, consider switching your work bag for a leather messenger with a buckle flap and strap. It's a great piece to carry your essentials in, but also a quick way to slap on some manly militia references to your look.

Louis Vuitton shirt, jeans.
Atelier Scotch tie.
Louis Vuitton bag



Dual Sport

Remember that you are straddling the fence between workwear and military, so think of subtle ways to incorporate both, like buckle waistbands or pleating details on work trousers, or work shirts with very specific references to vintage military wear. You always want a balance, so if you can't find items that offer both, accessorise in the reverse of whatever style you've chosen to go with.

Louis Vuitton shirt.
Ermenegildo Zegna trousers

Hard Tail

Cargo pants can be smart, too. Of course, if you don't want to be that obvious, think about fabric and detail. Decorative zips are an instant visual link, but so are specialised military fabrics like canvas and nylon. You can bring these into your look in smaller hints, too, which is a great way to circumvent the obvious camo-print option. Whatever you do, just make sure it's smart.

Ermenegildo Zegna blazer. **Prada** shirt.
Louis Vuitton pants. **Atelier Scotch** tie



Mud Puppy

Colour is obviously your shortcut to creating a military inspired-look and a great way to replace military prints. Think camel, but without the motif. Go for olives, forest greens, browns and other rich earthy colours. These are easy to wear and pair, but will also add a bit of a butch element to your workwear. ■

Burberry Prorsum jacket.
Paul Smith T-shirt. **Louis Vuitton** trousers. Sunglasses, model's own



WHAT MAKES A MAN

*It's the little things that make
the biggest statement*



Ask any style pioneer about what makes his look come alive, and he'll tell you it's a statement piece. An added touch of luxury, it's the accessory that can either make or break your outfit.

When it comes to on-trend accessories, MJ Collection's range of both leather and beaded bracelets are the epitome of class and sophistication. Hand made in Turkey, the collective's range makes use of luxurious materials – including elegant onyx, polished sandalwood, slick tiger's eye and red variscite – to create unique bracelets that offer a final touch that can't go unnoticed. Each piece is finished with a sterling silver charm.

MJ Collection's range of contemporary men's jewellery also includes lapel pins, earrings, tie clips and authentic leather bands crafted in MJ Collection's signature style. Experience the brand's fresh online shopping experience and let your look speak for itself. mjcollection.co.za





Things to Come

Pair up classic colours with new styles of fit and texture, and find the aesthetic of tomorrow you should be wearing today

PHOTOGRAPHY BY **DEBRA ROETS**

The Future is Simple

We're heading towards a refinement in men's style – not quite minimalist, but cleaner, simpler and less complicated. As such, our relationship with colours also takes on a more emotional role. Tonal dressing brings with it a serenity and clarity of focus.

Zara Man blazer R1 879.
Adriaan Kuiters + Jody Paulsen
shirt R980. **Zara Man** trousers
R999. **Daniele Alessandrini**
at Spaghetti Mafia scarf R660.
Zara Man sneakers R599

The Future is Lighter

Typical modes of styling are no longer restricted to specific seasons alone. Thanks to massive advances in fabric technology, it is possible to build a layered look comprised of lightweight versions of winter styles.

Our Legacy at Loading Bay blazer R5 300, T-shirt R1 500. **Topman** polo neck R389. **Zara Man** trousers R1 099

The Future is Flexible

We're moving away from restrictive fashions that serve mere aesthetic functions alone. And it's not just an issue of fit. We need functional wardrobes with durable construction and intelligent fabric blends that allow for increased movability.



Zara Man jacket R699. **Our Legacy** at Loading Bay shirt R2 300. **H&M** trousers R600. **RetroSuperFuture** at 101 Designs sunglasses R3 399. **Rosi & Ghezzi** at Spaghetti Mafia scarf R990. **Zara Man** Sneakers R499



The Future is Fresh

While natural fibres always take preference, some of them aren't ideal for summer and – as the textile industry progresses – we discover that certain blends of synthetic and natural materials can work for us. Of course, textile isn't everything. Intelligent design helps, too, whereby the cut of our clothing can support the movement of air across the body.

Mo'Ko Elosa jacket R1 300, waistcoat R900, trousers R900. **RetroSuperFuture** at 101 Designs sunglasses R3 399. **Daniele Alessandrini** at Spaghetti Mafia scarf R440. **Zara Man** loafers R999



The Future is Rough

Texture and print are beginning to feature more prominently in menswear, leading us away from simple or even gimmicky surface designs to ones that truly echo the landscapes with which we connect.

H&M shirt R599, shirt R599. **RetroSuperFuture** sunglasses R3 399. **Rosi & Ghezzi** at Spaghetti Mafia scarf R990

The Future is Bold

Even with this refinement in style, the pieces that attract us in the future will become stronger and bolder in design, granting us the ability to wear them, quite simplistically, as statement pieces rather than as additional 'noise' generators.

Our Legacy at Loading Bay jacket R4 800.

Topman T-shirt R259.

Oath cullotes R990. **Green**

Gifts necklace R295.

Adidas at Stuttafords sneakers R1 199



The Future is Relaxed

Ultimately, the end goal of all menswear is comfort. And not just as a physical sensation of ease or an effortless way of wearing things. Comfort, in essence, is another permutation of style. If the clothes we wear don't fairly represent and empower us, if they don't provide physical and emotional supplication, then we are the ones being worn and the person begins to vanish.

H&M jacket R749.
Lukhanyo Mdingi vest R660, trousers R1 780.
Adidas at Stuttafords sneakers R1 199

FASHION DIRECTOR MICHAEL BEAUMONT COOPER **FASHION ASSISTANT** LAY-LAH SALIE **PHOTOGRAPHER'S ASSISTANT** LESLIE SMITH **GROOMER** DIANA ASHERSON/ONE LEAGUE **FASHION INTERNS** NICKY DAMATA, AARON LYNCH **MODEL** GUILHERME AT BASE





THE Burberry REVOLUTION

For a 159-year-old company, Burberry is perhaps the industry's most 21st-century-minded label. That's mostly due to the leadership of the brand's creative officer and CEO, **Christopher Bailey**, who injected a recharged sense of Britishness into the house, promoted its eastward expansion, and made it a pioneer in the integration of fashion and technology. Meet the forward-thinking man behind the brand

WORDS BY **SCOTT DADICH**

PHOTOGRAPH BY **JOE PUGLIESE**



A decade ago, sales at the Burberry fashion house were floundering. Together, CEO Angela Ahrendts and creative chief Christopher Bailey turned the company around, making Burberry an admired name in fashion and branching into China and the digital world with equal skill – which is probably why Apple poached Ahrendts last year to help build out its already formidable retail capabilities. Soon after, Burberry appointed Bailey its new CEO, an unusual track for a creative director. Here he talks about managing a design-driven business.

How has going from creative director to overall boss been for you?

Remarkably smooth. Angela and I always worked in partnership, and our team is still here. I have always moved from one project to another, whether it be architecture, technology, or design. My new role just involves a broader audience – investors, analysts, and others. I took on this role because design and creativity are Burberry's soul. That's always been my approach.

Has your design vision changed as you've settled into the new role?

It's been a natural evolution, because design thinking is always at the heart of what we do. You either have the world as your canvas or you have a one-by-one-inch screen. The important thing is creating emotional reactions. Music, in particular, lets you do that very quickly. It can be exciting or melancholy – or it can drive you crazy.

But people aren't just experiencing your branding. They're reacting to it on social media.

We started as a retail organisation, having one-on-one conversations with customers. Digital platforms allow us to do that, while also revealing trends for new products. For example, we often use our website Art of the Trench for design

inspiration. It lets us see a trench coat translated millions of different ways. Sometimes people say, 'Wish you would do this kind of a coat.'

How would you characterise your personal design philosophy?

My father was a carpenter, and my grandfather, an electrician, was a gadget fanatic who bought every new thing. They both shaped my world view: quick-slow, quick-slow. For example, the making of a trench coat is very slow, involving lots of handicraft. But I also love the speed of what we do online. I'm proud of that approach: not everything should be quick; not everything should be slow.

Doesn't new technology privilege the quick over the slow?

I don't see it as a problem. We've live-streamed a runway show, but it takes four to six months to get clothes into a store. So we developed Runway Made to Order, which will make you a piece in just six to eight weeks. It changes our entire supply chain, but it's really important.

The tech giants are moving into wearables, which suggests a convergence between fashion and technology. Do you see that?

Apple succeeds because of beautiful product design, but wearing a product rather than putting it in your bag means it's on show. It tells people about your character. Now, what happens if you put technology into fibres? What happens if you put chips into an accessory? We set up a group to puzzle through these issues – the What If Group.

But a trench coat might last a lifetime. Technology life cycles shorten every day. How do you reconcile that?

People will always want a physical experience. These create the stories we tell digitally, so there isn't really a clear-cut division between those worlds. I like that.



'Design and creativity are Burberry's soul. That's always been my approach'



From top: Christopher Bailey with singer Sam Smith, Naomie Harris, Kate Moss; the star-studded and social media-savvy front row at Burberry Prorsum's menswear A/W '15 showcase

HOW THE TECH WAS WON

Burberry's brain child, the What If Group, entwines the sartorial with the digital to question the limits of fashion and technology

No matter who you are, you feel to a greater or lesser degree that your clothes are an extension of you. More than thread and buttons, fashion directly interacts with your life: anecdotally in moments – that job interview, a first date – and in a deeper sense of style, through expressing who you are. And, more importantly, how that changes.

Burberry's acute understanding that people's lives change, and that fashion must move with them, is evident. Christopher Bailey created a think tank comprised of members from within Burberry called the What If Group. Once a month, its members explore, predict, and create trends in fashion, retail and technology. Named *Fast Company's* seventh most innovative company in 2014, Burberry marries technology and fashion in a way that is mimetic of the ever-evolving rhythm of human nature.

Having already successfully introduced RFID (radio-frequency identification) chips to a small range of its accessories and clothing items, Burberry has pioneered the smart buyer experience. Scarcely larger than a grain of rice, these chips allow shoppers instant access to information on their garments, like material and sizing guides, when approaching specific screens and mirrors in the Regent Street store. Combining technology and fashion goes beyond the novelty of cheap gimmicks, though. The aim of fashion designers going forward, is rather to fully and seamlessly integrate technology and the art of fashion.

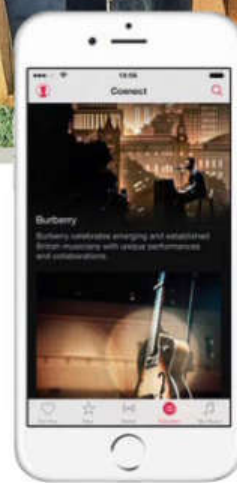
The What If Group recognises trends in fashion, and social media, too. A more personal and interactive brand experience is what people want. Burberry's micro site, The Art of Trench, gives its wearers just that. As a dedicated space for the iconic Burberry trench coat, users can upload their personal style interpretations, making the brand their own. Using the platform as a social media analogue, What If conceptualised yet another way for tech and threads to come together. The campaign was launched in 2014 to mark the opening of the label's Beverly Hills store, and was shot exclusively with iPhones.

As two industries that have always been intrinsically about newness and innovation, fashion and technology are now enjoying a surge in both. Reiterating its place on the diamond-tipped edge of ideas, Burberry's channel on the still relatively new Apple Music is the first of its kind. Demonstrating the connection between all art forms, the fashion brand's appreciation for music and new talent has been going since 2010; on Burberry's official Youtube channel, 'Burberry

British hairstylist Luke McEachran is photographed for Burberry Art of the Trench in Los Angeles



'It's been a natural evolution, because design thinking is always at the heart of what we do. You either have the world as your canvas or you have a one-by-one-inch screen. The important thing, regardless of format, is creating emotional reactions'



Acoustic' has showcased unknown artists and indie favourites, such as George Ezra, who have performed during its runway shows. Typically with no more than a guitar, the artists have been given the massive platform, and streamed to mobile phones around the world, sending a strong message about Burberry's quality of treating progress as simple, sincere, and beautiful.

Echoing its ethos of change is Burberry's startlingly simple new approach to retail. In 2014, the label was one of only three brands to be a part of a partnership with social media giant, Twitter. In the experiment, the now-familiar 'Buy Now'

button was added to specific tweets containing images (taken from a London Fashion Week live-stream) of runway pieces, giving a small group of US-based tweeters the opportunity to buy. This immediacy and convenience is typical of Burberry's approach to embracing the introduction of tech to the fashion world.

The imagination struggles to anticipate What If's next move; with streaming apps like Periscope, which was used to stream its latest LA show, as well as the movement towards banking and wallet apps like Apple Pay, the fashion giant has ideas for an immersive fashion-tech experience. ■



Game On

Today's activewear goes beyond what you find at the stadium. With luxury textures, hot colours and clean cuts, the ball is in your court

PHOTOGRAPHY BY **STEFANO MORO VAN WYK**

Take inspiration
from somewhere
close to home
when choosing
your accessories

From left:
Manyano wears **Mr Price** sleeveless
bomber R199. **H&M** vest R190.
Speedo shorts R682. **Hermès** at
Picot & Moss watch R53 995

Toyin wears **Woolworths** vest, price
TBA. **Zara Man** trousers R699

Mel wears **Country Road** sports
bra R449, tights R599. **Tosoni**
at Spitz heels R1 495

Beaded jewellery worn
throughout courtesy of
Annie's Wardrobe




When
you take
it to the
streets,
keep
it real
tidy and
opt for
tailored
pieces

Lacoste polo R1 695.
Polo track pants R700.
Nike headband R88.
Oakley at Luxottica
sunglasses R2 150.
Superdry bag R1 000

Opposite:
Manyano wears **H&M**
bomber jacket R749.
Woolworths vest (pack
of two) R170. **Banana**
Republic at Stuttafords
trousers R700. **Nike**
headband R85

Mel wears **Trenery**
jacket R1 399. **H&M** bikini
top R229, shorts R599






From left:
Manyano wears
H&M shorts R229

Toyin wears **Woolworths**
vest (pack of two) R170.
H&M ripped jeans R349.
Nike wristband R80.
CD Fox braided cord
from R2 per metre

Mel wears **Habits**
jacket R8 500.
Trenery linen pants
R999. **Nike** headband
R85. **Aldo** shoes R899

Make white
your summer
base coat,
but use
intense pops
of colour
to take it
beyond
business
as usual

Zara Man anorak R1 700.
Converse vest R219



David Beckham
Bodywear for H&M
sweatshirt R599.
Pick n Pay Clothing
T-shirt R70.
Banana Republic
at Stuttafords
jeans R1 300.
African Women's
Market beaded
neckpiece R600

Don't be
afraid to
go short –
and keep it
interesting
with a fine
microprint

H&M polo R349, shorts
R229. **African Women's
Market** beaded
neckpiece R600.
Gucci at Picot & Moss
watch R14 995. **Onitsuka**
Tiger sneakers R799

FASHION DIRECTOR
MICHAEL BEAUMONT
COOPER FASHION
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BOSS **LOCATION**
ROODEBLOEM STUDIOS

GQStyle

Wayne Lucas
shows you how
to get fit at
GQ.co.za

Repair Shop

SLAP ON A HAIR MASK – IT'S THE EASIEST WAY TO GIVE YOUR HAIR A FULL SERVICE

Moroccanoil Intense Hydrating Mask, 250ml R370

A protein shake and re-hydrator for your hair, nourishing the keratin and sealing in strength.



Kérastase Masque UV Défense Active, R425

Combat sun exposure with this UV-combatting mask treatment.



EVO The Great Hydrator, R335

If you get that frizzy static hair in the summer, this multitasker sets about restoring moisture and adding UV protectors to your lid.



Redken Blonde Idol Mask, R459

Lightweight and nourishing, for the beach blonde, this gel format adds shine to your locks, especially if they're on the lighter side.



Label.m Age-Defying Recovery Mask, R350

If you're on the dark side of 40, chances are your hair could be looking a little lackluster. Add some armour to it with this mask.



Nioxin Deep Repair Hair Masque, 150ml R315

Save this for the end of summer, to fortify your hair as you start to grow it out for the colder months or for a change in style. It'll be the best boost after a dry season.



Man-a-cures

The grooming fixes you didn't know you needed

WORDS BY PAUL SEPHTON

Respect Your Roots

FEED YOUR SCALP.
THE RIGHT REMEDY
AND MAKE SURE
YOU'RE BALANCING
THE BASIS OF ALL
YOUR HAIR GROWTH



Davines NaturalTech Energizing Gel, R325

The beauty of this product is that, while slowing down hair loss and adding body to fine hair, it also acts as a light styling agent.



Vichy Neogenic, R1 200

While their Aminexil Pro is good for reducing hair loss, their Neogenic scalp treatment is what you need to restore density when it's scarce.



Redken Cerafill Defy Scalp Energizing Treatment, R354

Stimulate the scalp and strengthen as well as thicken your hair with this speciality treatment.



Moroccanoil Dry Scalp Treatment, 45ml R330

This treatment has a punch of antioxidants from argan and ginger oils, which soothe hair follicles and raise the roots to give your hair more body.



Lush Roots Health Scalp, R185

Mint, olive oil and honey do a great job of conditioning your hair, as well as invigorating your scalp. Great for thin hair, it'll add volume and high shine.



Nioxin Intensive Treatment Hair Booster, 100ml R920

Another hairline-thinning solution, his much-hyped booster is a leave-in treatment that revives dormant follicles.



A Private Affair



When it comes to signature scents, new standards are being set that raise the bar with regards to rarity. Iconic fragrance brands have established a VIP club of colognes – private collections with price tags to match – with incredibly sophisticated smells, bottled in some of the most beautiful packaging we've seen. Look into each collection and you'll find single-note varietals and blends of rare ingredients that will smell like nothing else, and be worn by few. A word to the wise: their unique noses means these fragrances will either agree with you or not, so make sure to explore the options before you settle on your Sex Panther.

Boss

The Collection Cashmere
Patchouli 50ml R1 515

Armani Prive

Ambre Eccentrico
100ml R3 150

Dior

Fève Délicieuse
125ml R2 300

Yves Saint Laurent

Noble Leather
80ml R2 900

Dolce & Gabbana

Velvet Collection Vetiver
50ml R3 090

PHOTOGRAPHY BY SÉBASTIEN ROHNER



REPLAY

Major Laser

You need not go under the knife to get the perfect body. Advanced, non-invasive, laser therapy solutions are on hand to get you beach ready. The pros at The Laser Beautique told us how

LASER HAIR REMOVAL

Tired of shaving your legs for cycling, or have back hair like Chewbacca? Eight to ten treatments and you've got a hair-free space.

NEAR-INFRARED SPORTS MASSAGE

If you're getting swole for the summer and want to up your recovery, this deep tissue massage aids cell regeneration by up to 400 times your normal recovery rate.

TATTOO REMOVAL

Want to know why that guy looks good? Because he decided not to get inked with that tribal sleeve in Thailand two summers back. Or maybe he did, but with laser removal and little visible scarring, you'll never know.

STUBBORN FAT

Maybe you've sweated through countless CrossFit classes, but there's still a layer lingering. Zap it with a few treatments to reach your end goal.

SUN DAMAGE

Maybe you spent too much time under the ball of fire many moons ago, but laser therapy can remove red or brown sun spots, turning back time on your skin.

EAR AND NOSE HAIR

If your ear and nose hairs are thriving a little too much, end the idea of waxing or trimming with a few quick and painless treatments.

BEARD REMOVAL

Suffering from endless in-growns? If you don't want the hassle of shaving, and growing a beard isn't high on your list, you can end the shave days forever, or simply clean up your neck line for good.

NEAR-INFRARED SKIN TIGHTENING

If you've lost weight and find yourself stuck with some stretched-out skin, a near-infrared treatment can tighten things up. ■ 011-440-7611, thelaserbeautique.co.za

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IN **Fashion** News

> STYLE UPDATES

Love, Match

Tennis player Rafael Nadal lives the spirit of this new campaign – which includes everything from underwear to suits and fragrances – for Tommy Hilfiger

How did your ambassadorship come about?

I've known Tommy and his family for years. When he approached me for the collaboration, I was very excited to work with my friend and one of the world's most renowned fashion designers. I'm honoured to have this opportunity to collaborate with such an iconic American brand.

What was the atmosphere like on set of your photo shoot?

We shot the campaign imagery in Mallorca, Spain, so I felt right at home. The photo shoot took place at these big old warehouses that had been transformed into an amazing set – the perfect blend of Tommy and tennis. The energy was fantastic.

How do you describe your style, and what do you wear off the court?

When I'm not on the tennis court, my style is quite laid back – I like comfortable, casual pieces for the daytime and classic, sophisticated styles for evenings and special occasions.

What do you like about Tommy Hilfiger designs?

From underwear to suiting, Tommy's designs are top quality and always show strong attention to detail and comfort.



What are your favourite pieces from the Tommy Hilfiger Tailored collection?

Tommy has said that you can't go wrong with a navy-blue suit, and that's a great piece of advice. One of my favourite Tommy Hilfiger Tailored styles is the single-breasted navy suit, which is easy to wear with a dress shirt and maybe a tie, depending on the occasion.

How does your sense of style blend with Tommy Hilfiger's?

Tommy is the master of classic, cool style, and I like how his designs are so easy to wear. Tommy has really perfected the all-American look, but he gives it his signature fun twist that keeps it fresh.

GROOMING FADS

Fresh Hair

Sculpted or super informal, this summer is all about strong looks and bold styles.



**TIGHT DREADS,
SHORT BACK
AND SIDES**



**FLAT TOP
AFRO, FADED
BACK & SIDES**



**HARD-SLICK
SIDE PART**



**SHAGGY HAIR
LIKE JAGGER**



CAESAR CUT



BRUSHED UP

SUMMER CHIC

The Perfect Beach Outfit Explained

WEAR A BRIMMED HAT

A cap is fairly inconsistent with its shade and looks far less sophisticated than a brimmed hat.

WEAR A SPEEDO

Even if you aren't comfortable being seen in one, a Speedo can be worn under a pair of trunks to give your package a bit of support, to make changing on the beach easier, and to avoid any embarrassing slips when you get pantsed by a wave. It's also the best option for tanning.

WEAR SANDALS, NOT SLOPS

Sandals are more chic and can be worn to and from the beach, making it easier to go out afterwards. Slops look... sloppy.

WEAR TORTOISE SHELL SHADES

Certain styles or tints just seem odd on the beach. A classic that fits in with the environment and can do no wrong is a tortoise-shell frame with a brown lens.

WEAR A BUTTONED SHIRT

Despite your impulse to wear a tee or tank, a buttoned shirt is the ideal beach top – you can wear it in many different ways and it can offer you more protection from the sun, as well as less offensive tan lines. A Hawaiian print or a linen option is best.



Christopher Jenner x Globe-Trotter

Christopher Jenner – one of SA's most extraordinary design creatives – brings you the Union Collection: a collaboration with Globe-Trotter for the launch of its new bespoke service. It's the first time in the brand's 120-year history that it is inviting clients to collaborate with it on personalised luggage. For Jenner's collection, he reinterpreted the iconic South African school briefcase silhouette, made from three layers of laser-cut vulcanised board, which were then fused together in a pattern inspired by the Union Jack and Globe-Trotter's North Star monogram. The service is available exclusively at the Albemarle Street Flagship, where customers can experience with all the materials, finishes and processes. globe-trotter.com



SUMMER CHIC

SIMPLE SUMMER STYLE

How to get extended mileage out of two basic looks for summer

The Summer Suit

1. Get yourself a slim-fitted two-piece suit with a cropped ankle.
2. The suit can be worn tie-less with the blazer unbuttoned, or smart and buttoned up with a tie.
3. It can be worn with plain white sneakers, a plain brogue or even with sandals.
4. The shirt can be swapped out for a tee to make things super casual. Throw on a lightweight summer scarf for added frill.
5. Add in a matching waist coat to turn your two-piece into a three-piece for those special occasions.
6. Swap the trousers for shorts for a polished weekend-friendly look.



Casual Chic

1. Get a tailored and cuffed trouser and a polo shirt.
2. Wear them with over-shoulder knit for a preppy look.
3. The look can be worn with a sandal, a brogue, boaters or a plain oxford.
4. The polo shirt can be swapped for a long-sleeve lightweight summer knit or even a tank, for that Sicilian look.
5. Swap the trouser for one with a higher waist to achieve a more high-fashion look, or opt for ones with soft, loose tailoring for a more bohemian style.
6. The trousers can be swapped for bright chinos to go more causal and lighthearted.



The Summer Essential

THE ASCOT CRAVAT

Nothing says 'I am a man of leisure' like the final touch around your neck

The less-daytime cousin of the very formal dress cravat, the ascot first appeared in 19th-century Edwardian England. Over the years, it was worn looser and became a staple of formal leisure attire. It returned in the USA in the '50s and where it formed part of the preppy look, and was even worn under a shirt with trousers or with a suit.

TWO WAYS TO TIE AN ASCOT

We offer you two essential styles: the Parisian and the Torino. Both require a breathable fabric of a thin weighting, cut for length rather than width, and preferably with pointed tips.

1. PARISIAN

This is to be worn inside a shirt with the top two buttons undone. It's more classic and can be worn with a suit.

2. TORINO

This can be worn looped inside or outside a shirt and is the more extravagant option, worn with laid-back ensembles.

SURFING

Board with Style

Luxury surfboards for the avid collector



CHANEL

In 2011 Chanel and Marc Jacobs unveiled a line of surfboards, sparking off a trend for fashion houses in years to come. Louis Vuitton Tommy Hilfiger, and Givenchy soon followed suit.

PAUL SMITH X SWAMI'S

Paul Smith collaborated with bespoke surfboard brand Swami's on a collector's edition set of longboards, titled 'Fathoms'.

THIS JUST IN...

Filling Pieces

A Dutch brand founded by designer Guillaume Philibert to 'fill' the gap between high fashion and streetwear, Filling Pieces makes its debut in South Africa at the relaunched Hydraulics stores. You'll find a smart mix of luxury Italian leathers and exotic fabrics presented in a sporty yet luxe shoe – all handmade in Portugal (and you don't get much more international than that). Designs are all based on the signature silhouettes: the Low Top, Mountain Cut, Mid Top, the Transformed models and the latest addition to the range, the Low Ultra. hydraulicsstores.co.za



FASHION FORWARD

Clothes get smart

Smartwatches are cool, but they haven't quite lived up to the promise of wearables – that the tech would eventually disappear into the fabric of our lives. To do that, we need actual fabric. So the latest tech-enabled clothing purports to help athletes and exercisers the same way smartbands do, minus the bands: sensors woven into the skin-hugging material track biometrics like heart rate and calorie burn and send that data to smartphone apps. Even luxury brand Ralph Lauren is hip to the trend, debuting a smart tee this fall. Sorry, shirtless runners: clothes are the future.



RALPH LAUREN POLO TECH SHIRT
Biosensing silver fibres in this sleek compression shirt, together with a small snap-in 'black box', collect and transfer workout data to your smartphone. Garment technologists at OMSignal collaborated on the design.

TRACKS: Heart rate, stress rate, movement intensity, calories burnt, distance.



HEDDOKO SUIT
As you exercise, motion-capture technology in the suit (still in beta) creates a 3-D model of your body movements. The app then provides real-time personal coaching that suggests ways you can improve performance without hurting yourself.

TRACKS Limb orientation, joint angles, velocity, injury risk.



Puma x ICNY

This collaboration is so cool – like the ice cream kind of cool, which is sort of the running theme for the second partnership between Puma and ICNY. The collaboration features two flavours of shoe: mint chocolate chip and chocolate chip cookie dough. The shoes are designed with 3M reflective material, which not only makes the shoe look spacey and sea punk during the day, but also makes you super visible at night. It's good, safe, stylish fun. The collection is available at Puma Select stores. pumaselect.co.za



Diesel Jogg Jeans

Made from a hybrid fabric that offers the stretch of sportswear and the look of denim, the Jogg Jean is latest advance in a textile technology that launched in 2011. It has now found refinement through the combination of three specific fibres that are treated like denim to achieve advanced dyeing, washing and distressing effects that not only make the pants look like denim, they also feel like denim to the touch. diesel.com



GQStyle

Learn how to wear it at GQ.co.za



The Age of Truly Wearable Tech

David Mason shares how his label, Threadsmiths, entwines cutting-edge innovation with the most basic wardrobe item – the plain white T-shirt – using stain-repellant nanotechnology to stay clean

WORDS BY CHRISTOPHER Mc ARTHUR

GQ: Conversations about stain-repellent clothing technology have been happening for a while, and there are some sprays around. How did you go about developing a product people would actually buy?

DM: We first came across stain-repellent clothing technology when we saw a YouTube video of people pouring soda and chocolate sauce onto clothes treated with a stain-repellant spray. We were completely blown away and knew that this was going to be a game changer for apparel. The problem with the spray is that it ruins the texture of the garment and only lasts one wash. Our hydrophobic nanotechnology is completely different to the spray. We custom make our hydrophobic fabric in partnership with a technology company and manufacturer from scratch. In this way we can maintain the natural feel of the 100 per cent cotton with no effect on breathability. And, because it's embedded into the cotton, it can last for more than 30 washes.

GQ: Assuming there's no witchcraft involved, how does it work?

DM: The 'magic' behind our hydrophobic nanotechnology application happens by modifying the fabric at a molecular level by permanently attaching hydrophobic 'whiskers' to the individual fibres of the cotton. They create a nano barrier from water particles so that liquid and dirt can't stick to the T-shirt.

GQ: You'll be releasing a dress shirt soon – what's next for Threadsmiths?

DM: One of the first things most people ask is: 'Why aren't all my clothes made of this?' In the next few months we'll be launching a range of shirts, polos and dresses for work. Our plan is to have a complete range of clothing, and become the Uniqlo of hydrophobic apparel. ■

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Savile Road

Paul Smith's take on an iconic 4x4

WORDS BY
CHRISTOPHER McARTHUR

Emblematic of modern British fashion, Paul Smith stitches his pioneering spirit into each garment. And after countless kilometers clocked around the world – and even a turn in the the latest James Bond flick – the Land Rover Defender can certainly boast the same. The two quintessentially British brands have come together to mark the end of the legendary Defender's production in December 2015, with a bespoke Paul Smith design. Understated, refined colour blocking graces the body, with exhilarating neon yellow hinge and detailing accents, all finished in satin. The interior echoes Smith's quirky sophistication in the striped leather and fabric upholstery, and sheer luxury with a Paul Smith clock and a hand-painted bee on the roof, a reference to the countryside and the car's heritage. 'My designs are known for their attention to detail, so I didn't want this Defender to be any different.' We'd have to say that this is one Defender that's earned its stripes. ■





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